COMPOSITION
AND GRAMMAR

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COMPOSITION AND GRAMMAR

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PREFACE

Composition textbooks need revision from time to time to keep them fresh. With this thought in mind I began to revise *Junior English Book*, published in 1920. Those who have engaged in similar undertakings will perhaps understand how it has happened that, though my first intention was to make but slight changes—substituting new composition subjects for those no longer of interest, touching up a sentence here and there, and perhaps, in a few instances, shifting emphasis from this to that—I have been led on and on through two years of uninterrupted labor, and have fashioned a book which, though based upon an old one, contains so much new material that it cannot properly be called a revision. I have therefore chosen a new title, *Composition and Grammar*.

It has taken a little courage to let the word *grammar* appear in the title. Yet sentiment has so changed, during the past ten years, that I think few teachers will be grieved to find that in this manual prominence has been given to grammar, especially since I have tried to make the study practical and simple. The vocabulary has been limited to one hundred terms. This number does not seem unduly large when we consider that perhaps one-fifth of the terms (words like *present*, *past*, *future*) are in everybody's vocabulary, and that more than one-half are such as teachers cannot well avoid using in training the young to speak and write correctly. Really, the labor of mastering a simple working vocabulary is not so great as sometimes represented. Yet it cannot be denied that the study of grammar, even for strictly practical ends, calls occasionally for stern effort. Experience leads me to believe that the effort is worth while.

A word of explanation may be necessary in regard to the composition exercises in Part I. No teacher, surely, will think of asking any set of pupils to do every exercise. Each Course offers a wide range. The earlier exercises are very simple; a few toward the end are much more difficult, beyond the ability of the average pupil if left to himself. But wide range is in keeping with newer methods, which take into account individual differences in natural ability and in temperament. Not always are all the pupils in a group asked to write on the same subject and in the same way. More and more, too, are teachers finding it profitable to work with their pupils, showing them what the mind should do previous to expression, training them in the preliminary processes of winning full possession of subject matter and arranging it for use. They are even finding it profitable to work through, with their pupils, the preliminary stages of many compositions which are never actually completed. They are coming to realize that criticism of finished compositions, for the pointing out of errors, is but a part of their duty. Under such methods of training, it should be evident, composition problems become appropriate which under the old method of entirely independent work on the part of the pupil would be much too difficult.

In the preparation of this book I have been ably assisted by Miss Mabel Barstow of Hartford Public High School, who has read my manuscript with the critical eye of an experienced teacher, and has assisted in reading proof. I am indebted also to my daughter Helen, who, because she is so close in years to the generation for whom the book is intended, has been of the greatest service in gently warning me when my work was out of focus for youth. Yet if *Composition and Grammar* should fail to win general approval, neither of these critics should be blamed; for, alas, I am willful, and have not always listened to their counsel.

A. M. H.

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PART ONE

PRACTICE IN COMPOSITION
WORD AND SENTENCE DRILL

COURSE I

COMPOSITION

STORIES TO TELL

DRILL

PRONUNCIATION

SPELLING

PUNCTUATION

- Period
- Question mark
- Exclamation mark

STORIES TO TELL

EXERCISE 1

Read these three stories and prepare to tell two of them. You will find, following the stories, suggestions as to how to prepare.

The Little Red Hen

Once upon a time, if we may believe an old English tale, a little red hen lived alone in a cottage. For the most part she lived happily, but one thing kept her uneasy. She had a bad neighbor, a fox, whose den was but a mile or two away. She had to be careful to lock her door every night. Even in the daytime she kept it locked whenever she went away on an errand. This did not happen often, for she was very domestic.

One day, however, the fox outwitted her. She left the door open just for a few minutes while she went out into the yard—some say to get a few sticks for her fire—and in slipped the fox and hid. The little red hen, returning, closed the door, when out from his hiding-place sprang the fox. A panic seized her! Dropping whatever it was that she was carrying, she flew to a beam overhead, her heart thumping.

"Ha, ha!" laughed the fox. "You think you are safe. Just watch me." Round and round and round he ran in a circle, barking "Watch me! Watch me!" And so terrified was the little hen that she could not take her eyes off him. Soon she became dizzy from watching, then dizzier and dizzier, till at last down she fell. Quickly the fox seized her, thrust her into a bag, tied it securely, threw the bag over his shoulder, and started for home, thinking pleasantly all the while about what a clever fellow he was and what a fine dinner he would soon have.

But presently he became tired and drowsy. Perhaps he had been up late the night before; perhaps he was a trifle dizzy himself from whirling about so many times. At any rate, he said to himself, "I will take a little nap. A few winks of sleep will refresh me, and I shall have a better appetite." So he curled up under a tree and soon was snoring. Now when the little red hen heard the snores, she had a bright thought. Taking from her pocket a pair of scissors, she snipped at the bag till there was a hole big enough for her to slip through; then out she crept, very softly. Then another bright thought occurred to her. Before running home, she found a big stone, slipped it into the bag, and, while the fox was still snoring, took needle and thread and sewed up the slit with strong stitches.

This old tale has a pleasant ending, yet one with a touch of sadness in it. For when the hungry fox got home, he untied the bag and, without looking in, held it high over a big kettle of boiling water. The stone fell in with a splash, and something happened to the fox which made it possible for the little red hen to live happily ever after.

How John Little Became Little John

Robin Hood liked now and then to leave his band of followers and wander about alone, seeking adventure. One day when wandering in Sherwood Forest he saw coming toward him a stranger, unarmed except for his quarterstaff. They met in the middle of a narrow bridge. The old account of this incident leads us to think that the bridge was so narrow that the two men could not pass one another. At any rate, neither would yield ground. What they said, if anything, is not recorded, but soon Robin stepped back a little and bent his bow. Then, we are told, the stranger called him a coward for attacking a defenseless man.

"I a coward? The man is right," said Robin to himself. Throwing down his bow, he went to a neighboring thicket and cut a cudgel. "Now," said he, returning, "we are equal as to weapons. Come on. We'll fight till one of us is knocked into the stream."

"Right willingly," replied the stranger; for he was tall and strong and fearless. He thought he was the better man.

The better man he proved to be. After they had fought for a while, a hard blow from his quarterstaff sent Robin off the narrow bridge, and into the water he splashed. But he soon swam ashore and pulled himself up onto the bank by the aid of a bush. Then setting his lips to his horn, he blew a lusty blast which brought his band of followers to his side.

"What has happened, master?" asked one, seeing him so wet and somewhat battered.

"Nothing," he replied, "only this fellow and I had a fight on the bridge. He beat me and knocked me off into the water."

"Knocked you into the river? Then we'll do the same to him. In he goes!"

They rushed to seize the stranger, but "No!" shouted Robin. "Stop! Touch not a hair of his head, comrades. He's a fine brave fellow." Then turning to the stranger, he asked, "What is your name?"

"John Little."

"If you will join our band, John Little, we will teach you the use of the bow, and you shall want for nothing."

"Right gladly will I become your follower, and I will serve you faithfully."

Then they all had a merry dinner there in the Forest, a sort of initiation banquet. And the men liked the new member very much. But they thought he should have a new name, now that he had joined Robin Hood's band; so they decided to change John Little to Little John, and Little John he became. Little John and Robin Hood grew very fond of one another, as you will learn if you read the old stories about the outlaws in Sherwood Forest.

The Fisherman and the Genie

Long, long ago, we read in *The Arabian Nights' Entertainments*, there lived a poor fisherman. One day he caught no fish, but he had a thrilling adventure. The first time he pulled in his net there was nothing in it except a dead animal which someone had thrown into the sea to get it out of the way. The next time, he drew up only an old jar filled with sand, and the third time his net contained merely a quantity of broken pots and jars. This was discouraging, but the fisherman persevered; and when he drew up his net for the fourth time, he found in it a brass bottle with a stopper of lead, sealed with the seal of King Solomon.

"I must open it," said the astonished fisherman. "There may be something in it. If it is empty, I can at least sell the bottle and get ten pieces of gold for it."

So with his knife he broke the seal, removed the stopper, and turned the bottle upside down. Nothing came out—nothing but a wisp of smoke. But the wisp grew into a cloud, and the black cloud grew till it filled the sky. Then the cloud condensed again and turned into a genie in the shape of a giant. His head was like a dome, his legs were tall as masts, his mouth was like a cavern. You may well believe that the fisherman trembled with fear. But evidently the genie was scared too. "O Solomon," he cried, "slay me not! I will never rebel against thee again."

"Solomon!" exclaimed the fisherman, "Solomon has been dead a thousand and eight hundred years. Tell me, how did you come to be in the bottle?"

"I will tell thee, O fisherman. I rebelled against Solomon, and in punishment he had me seized and confined in the bottle and bade his vizier cast me into the sea. There I remained a hundred years. And I said in my heart, 'Whoever shall liberate me, I will make him rich forever.' But no one liberated me. I entered upon a second hundred years, and I said, 'Whoever shall liberate me, I will reveal to him the treasures of the earth.' But no one did so. Four hundred years passed, and I said, 'Whoever shall liberate me, I will grant him any three wishes he may make.' Still no one liberated me. In rage I said within me, 'Whoever shall liberate me now, I will kill him. Only this will I grant: he may choose in what manner he shall die.' And lo, you have set me free. Choose therefore the manner of your death."

Although terribly frightened, the poor fisherman did not quite lose his head. He recalled that giants are not always very clever. Perhaps this one could be outwitted. So he said, "In King Solomon's name, I will ask thee one question. Wilt thou answer it truly?"

Trembling at mention of Solomon's name, the genie replied, "Yes. Ask and be brief."

"How can it be that you were in the bottle? It will not hold even one of your hands, much less your whole body."

"You do not believe I was in it? Watch!" The genie shook himself, then turned himself into a cloud again. The cloud filled the sky. Then the cloud condensed and entered the bottle little by little. When the last wisp was in, the fisherman snatched up the stopper and thrust it tightly into the neck of the bottle.

"Choose what manner of death thou wilt die!" he called out, tauntingly, as he threw the bottle back into the sea.

This is an exercise in story telling, not word-memorizing. Yet before one can tell a story entertainingly he must have it clearly in mind; otherwise, he will hesitate and hesitate, trying to recall how the story goes. This, then, is a good method to follow: Read, slowly, the story you are preparing to tell, giving the words a fair chance to make an impression. Read the story a second time, more slowly still. Then, laying the book aside, forget the words; think, rather, about the incidents and the characters. Practice telling the story to yourself, in your own words, in your own way. Finally, read the story a third time, to discover whether you have forgotten anything of importance.

If, when telling the story, you should forget for an instant what comes next, do not fill in the gap with *and* or *anda;* just wait.

EXERCISE 2

Prepare to tell these stories in class. Suggestions in regard to story telling will be found at the end of the exercise.

Two Races[1]

I

A certain king who was an expert horseman and very proud of his skill had been warned by an oracle that a son-in-law would some day be the cause of his death. He therefore resolved that his daughter, Hip po da mi′a, should never marry. But Hippodamia had many lovers, and he did not like to explain to all of them why he would not permit her to marry. So he finally announced that no one should become his son-in-law who had not first defeated him in a chariot race. Moreover, whoever entered the contest and failed to win should be put to death. His daughter was so attractive that many young men tried to win her; but they all lost their lives in the end, for no one was skillful enough to triumph over the king.

---

[1] Adapted from the version found in Sabin's *Classical Myths That Live Today.*

Then came Pe′lops, a youth whom the god Neptune had endowed with unusual ability, and to whom he had given, for this race, four swift steeds. The king accepted his challenge, never suspecting that Pelops was in any way different from the other suitors, whom he had easily outdistanced. Hippodamia, however, knew at once that the young stranger was something more than the average youth who came hoping to win her; and so strongly was she attracted by his bearing that she bribed her father's charioteer to loosen a bolt in a wheel of the king's chariot before the race began, thinking in this way to make victory for Pelops certain.

Under such circumstances there could be but one outcome. When the loosened bolt fell out, the chariot overturned and the king was killed. Pelops won Hippodamia and married her.

2

Once upon a time there was a Greek king whose daughter At a la′n ta was famed far and wide for her swiftness in running. So proud was he of her ability that he proclaimed that no one should marry her who could not outdistance her in a foot race. Many attempted it and lost their lives in consequence; for the king had decreed that all who tried and failed should be put to death. Still, suitors continued to come, willing to risk such a fate for the mere chance of winning.

One day as Atalanta was running, she saw a handsome youth regarding her somewhat scornfully from the side of the course, and looking as though he might be thinking to himself, "How foolish to risk one's life for the chance of winning a bride!" She was therefore greatly surprised when, a little later, she saw Hip po′m e nes—that was the youth's name—among the contestants, and she was quite unable to account for her reluctance to race with him, though she said to herself, "He is such a boy. It is a pity for one so young to die." To tell the truth, she was falling in love with Hippom̆enes, though she did not know it. When she tried to dissuade him from entering the contest, she thought she was merely sorry for him.

Early in the race Atalanta saw that she could run faster than Hippomenes, and that there could be no doubt about the result of the contest. So when a shining golden apple rolled across the track in front of her, she stopped to pick it up, knowing that she had plenty of time. Soon a second appeared, and this too she seized as she ran. Then she saw a third one, but it was some distance from the track. Should she risk going after it? The delay would be dangerous, but she had never been defeated in a race, and she very much wanted this glittering apple. She took the chance. Hippomenes darted ahead and won.

So it happened that Atalanta was defeated by a trick. For the golden apples had been given to Hippomenes by the goddess Venus, who had told him what to do with them in order to win. Legend says that Atalanta was not sorry.

Curiosity

1

On their way back home from the siege of Troy, Ulysses and his companions came to the islands ruled over by Aeolus, god of the winds. When his guests were ready to continue their voyage, Aeolus gave Ulysses, as a parting gift, a stout leather bag containing all the winds except the one needed to blow him home to Ithaca. Ulysses did not tell his followers what the bag contained, but he cautioned them not to loosen the silver cord with which it was securely tied. For a time, all went well. Then one day, when the ship was actually in sight of Ithaca, his companions, unable longer to control their curiosity as to what the bag contained, decided to take just a peep. So, while Ulysses lay asleep, they untied the silver cord, and out flew all the bad winds. And the winds caused so many storms and tempests that years came and went before Ulysses reached home.

2

Another Greek myth having to do with curiosity is that of Pandora. Pandora was a beautiful maiden in the fashioning of whom all the gods had a share. One gave her beauty, another made her musical, and so on. She was designed as a present to Epimetheus, and when they presented her to him, they placed in her hands a box, which she was forbidden to open. Now the gods who fashioned Pandora had not only given her beauty and much else that made her fascinating; they had given her curiosity, and that was too bad. For Pandora kept thinking and thinking about what the box contained. At last, one day, unable to resist any longer, she lifted the lid to take just a peep. Out flew a lot of plagues—diseases of all kinds, and such things as envy, jealousy, revenge, and hate. All these escaped and scattered over the world, to do mischief from that day to this. Just one thing failed to slip out, for Pandora clapped down the lid again in time to save it. That was hope.

A Likely Story

Some of the tales in *The Surprising Adventures of Baron Munchausen* are hard to believe, but there can be no doubt about this one.

Once when the Baron was captured by the Turks and made a slave, he was assigned the duty of looking after the Sultan's bees. Every morning he drove them to their pasture ground, attended them during the day, and at night drove them back to their hives.

One day he missed a bee, and soon he discovered that two bears had attacked her and were about to tear her to pieces for the honey she carried. The Baron had no weapon but a silver hatchet, such as all the Sultan's gardeners and farmers carried. This he threw at the bears to frighten them away. But by an unlucky turn of his arm it flew upwards and continued rising till it reached the moon. How could he get it again?

Recollecting that Turkey beans grow rapidly and run up to an astonishing height, he planted one immediately. It grew and grew, and soon actually fastened itself to one of the moon's horns. The Baron climbed up. He had a little difficulty in finding the silver hatchet where everything had the brightness of silver, but at last he discovered it in a heap of straw.

Then a new difficulty arose; for when he thought of returning, he found that the heat of the sun had dried up the bean-vine. But the Baron was a resourceful man. He twisted a rope out of the straw, making it as long and as stout as he could. This he fastened to one of the moon's horns and slid down to the end of it. "Here," says the Baron, "I held myself fast with the left hand, and with the hatchet in my right, I cut the long, now useless end of the upper part, which, when tied to the lower end, brought me a good deal lower."

Thus he came nearer and nearer the earth. But repeated splicing did not improve the quality of the rope, and when the Baron was still several miles above the earth, it broke. Down fell the Baron with such force that the hole he made in the ground when he struck it was over fifty feet deep. The fall stunned him a little, but he soon regained his senses and easily climbed out by digging steps for his feet with his fingernails.

When telling a story, do not forget your listeners. Try to make them comfortable. Do all that you can to help them to get the story readily and perfectly. Make them think of the story and not of you. They will think mainly of you if you merely "recite" the story in a monotonous voice, using bookish words, or if you keep your eyes on the floor. Never mind making a few mistakes; if you feel embarrassed, smile.

Notice that in the stories, as given in the book, some attention is paid to what passes through the minds of the characters and what they say to themselves. Do not overlook these items. If, when telling the stories entitled *Two Races*, you feel inclined to express an opinion as to whether the races were fairly won, do so.

EXERCISE 3

Come to class prepared to tell, in writing, the following stories:

Arbitration

Two brothers who had inherited a piece of land quarreled and quarreled about how it should be divided. They even came to blows. A neighbor finally persuaded them to submit their dispute to a certain man noted for his good judgment and his honesty.

"Do you both agree," asked the arbitrator, when they had shown him the property, "to abide by my decision?"

"We do," they replied.

"Then you," he said, turning to one of the brothers, "shall draw a line through the field, dividing it precisely as you think it should be divided."

"Excellent!" exclaimed the one thus addressed, and he proceeded to draw the line.

"And now you," continued the arbitrator, turning to the other brother, who was scowling at him, "may have whichever portion you prefer."

An Excuse

A very old tale tells that a man once went to a neighbor to borrow a rope.

"I am sorry," said the neighbor, "but my rope is in use."

"What are you doing with it?"

"I am tying up sand."

"But how can you tie up sand with a rope?"

"My friend," he replied, "you can do anything with a rope if you do not want to lend it."

An excuse is not always a good reason.

The Three Truths

A certain king, says an old tale, decreed that every wrongdoer caught and brought into court should be allowed to go free if he could distinctly declare three truths to which no exception could be taken; otherwise, he should be put to death. Now it chanced that a soldier broke a law and fled to a forest, where he became a very wicked man. At length, however, he was captured and brought to trial.

"You know the law," said the judge.

"I do," the soldier replied. "If I declare three truths which cannot be questioned, I go free. Otherwise, I must die."

"True," said the judge; "take advantage of the law or prepare for your punishment."

"Cause silence to be kept," said the soldier. Then he proceeded as follows: "The first truth is that from my youth up I have been a bad man."

"He speaks truly?" inquired the judge, turning to the bystanders.

"Beyond doubt," they replied, "or he would not be here."

"Go on, then," said the judge. "What is the second truth?"

"I like not the dangerous situation I am in."

"Certainly," agreed the judge. "We may believe you. If you can utter a third truth, your life is saved."

"Why," said the prisoner, "the third truth is that if I once get out of this place, I will never willingly reënter it."

"Amen," said the judge; "your wit has saved you. Go."

These stories are told in dialog form. Be sure to keep the dialog; do not report conversation indirectly. Yet do not try to remember the conversation word for word.

Study the stories to see how dialog is arranged as to indention. It will be well, too, to note how each pair of quotation marks is used. For example, when quotation marks are called for at the end of a sentence, do the quotation marks come before the period or after it? When a quotation is broken by *said he* or a similar expression, does the first word in the second section begin with a capital?

Should every word in the title of a composition begin with a capital?

EXERCISE 4

Come to class prepared to tell a good story, preferably one that you remember having read in some book. Perhaps running through the following list will help you to recall a suitable one.

1. *How the Whale Got his Throat* (Kipling's *Just So Stories*); *Why the Bear Has a Short Tail* (Holbrook's *Book of Nature Myths*); *Why Cricket Has Elbows on his Legs* (Harris's *Told by Uncle Remus*).
2. The big snowstorm story (Raspe's *The Surprising Adventures of Baron Munchausen*); *The Wrestlers* (Steel's *Tales of the Punjaub*); the bullhead story in *A Preface to a Book of Fishhooks* (Don Marquis's *Prefaces*); *First Voyage of Sindbad of the Sea, Second Voyage of Sindbad of the Sea* (found appropriately abridged in Olcott's *The Arabian Nights*).
3. *Hans in Luck, The Fisherman and his Wife* (Grimm's *Household Stories*); *The Ugly Duckling, The Tinder-box* (Andersen's *Fairy Tales*); *The Lantern and the Fan* (Holbrook's *The Book of Nature Myths*).

4. The story of Echo, Midas, Hercules and Atlas (found suitably abridged in Sabin's *Classic Myths that Live Today*); Ulysses and Circe (Gayley's *Classic Myths in English Literature*); *The Golden Touch* (Hawthorne's *Wonder Book*).

5. The tree incident in *Christmas before Last* (Stockton's *The Bee-Man of Orn*); *The Silver Mine* (Lagerlöf's *The Girl from the Marshcroft*).

EXERCISE 5

Whenever we read a book of adventure or a novel, two or three incidents or chains of incidents excite us more than all the rest. They come first to mind whenever we think of the book. One such incident in *Robinson Crusoe* is Crusoe's first visit to the wrecked ship. Another is his meeting with Friday. Of all the incidents in *Gulliver's Travels*, perhaps we remember best how Gulliver captured a fleet single-handed. An exciting chapter in *A Tale of Two Cities* is that which tells of Darnay's escape from prison.

What is the most interesting book you have read within a year or two? Is there not in it a chapter more interesting than the rest? Does not some one incident, perhaps a thrilling adventure, at once come to mind? Prepare to relate the incident in class.

In doing this task it will be well to follow a definite plan. First tell the title of the book and the author's name. Then give, in a sentence or two, a general idea of what the book is about. Finally, narrate the particular incident that you have selected.

EXERCISE 6

This is but a suggestion. An appropriate way to conclude the composition work in Course I would be for the class to make a book, bearing some such title as *Stories We Like Best* or *The Ones We Tell Best*, to which each member contributes a story, not necessarily one he has already told. If this suggestion meets with approval, it will be well to decide in advance, through general discussion, the following matters: How shall the title be chosen? Is it practicable to have the book typewritten and bound? Shall the best told story be given first place? What can be done to avoid story duplication? Is an editorial committee necessary?

DRILL

PRONUNCIATION

1

In many words there are syllables which should be sounded but lightly. Through haste or carelessness we sometimes omit such syllables altogether. *Sophomore* becomes *sophmore*, *arithmetic* becomes *rithmetic*, *perhaps* becomes *praps*.

Pronounce the following words slowly, giving to each syllable a little more prominence than would be natural in rapid speech.

accidentally
history
yesterday
natural
Catholic
usually
sophomore
arithmetic
occasionally
laboratory
delivery
rosary
regular
geography
particular
machinery
calculate
superintend
several
perhaps
interest
considerable
actually
directory

2

Are you careful to sound final *g* and *t*, or do you say *workin* and *kep* for *working* and *kept?* Final consonants should not be given undue prominence, but they should be sounded.

Pronounce the following words slowly, giving to final consonants a little more prominence than would be natural in rapid speech.

cunning
evening
stocking
wearing
morning
nothing
singing
going
writing
running
anything
feeling
something
doing
working
wanting

kept
crept
slept
leapt
insect
perfect
attract
expect
swept
wept
strict
object
just
direct
fact
except

3

Read the following sentences, giving to each syllable sometimes slighted a little more prominence than it would receive in rapid speech.

1. Several sophomores actually showed considerable interest, occasionally, in history, arithmetic, and geography.
2. Yesterday while superintending the installing of machinery in the laboratory he accidentally broke a window.
3. He calculated interest in the regular way.
4. The delivery of telephone directories is usually prompt.
5. Perhaps it is natural that he should be over-particular occasionally.
6. He kept on saying that it was strictly forbidden.
7. How are you feeling, this morning? I hope you slept well.
8. The cunning cat crept nearer the singing insect.
9. Where are you going this evening after you are through working?
10. We should not expect perfect marks in all subjects.
11. Strictly speaking, that is not the most direct route.
12. They kept up the singing throughout the evening.

SPELLING

The main purpose of this group of exercises is to test your present ability. The words are simple; you should be able to spell all of them correctly. If you find that you misspell two or three, make up your mind to master them now.

1

Write from dictation:

across
among
business
busy
chief
coming
copy
dining
forty
gas
huge
led
meant
queer
quite
safety
seems
sure
those
together
too
visitor
whether
which
woman

The busy chief led the business men to the dining car.

Among the forty visitors who were coming was the woman's cousin.

I am not sure whether those queer people came together.

It seems the copy of the letter which he wrote was meant for me too.

He is quite certain that the huge gas tank was placed across the river for safety.

2

Write from dictation:

almost
around
article
athletics
between
careful
describe
different
divide
doesn't
either
enemy
finally
hoping
ninth
partner
really
sense
studied
surprise
their
truly
until
wholly
whose

My partner and I were careful to divide the articles before the ninth day.

To our surprise, he studied hard and did well in athletics until finally he became a leader:

Really and truly, almost none of their sentences make sense.

Hoping either to slip around us or to escape in some other way, the enemy advanced between the rivers.

Doesn't it matter whose house he describes if only it is wholly different from this one?

3

Write from dictation:

allow
arrive
balance
barely
beginning
believe
character
Christmas
college
commence
correct
hesitate
image
imitate
interest
marriage
minute
neither
odor
probably
recent
remedy
scheme
speech
usually

You are correct in saying that usually he arrives at the beginning of the college year.

He had barely commenced his speech when the odor of Christmas candles was noticed.

Probably he will hesitate before allowing you to take the image even for a minute.

He believes that since their marriage neither one has shown interest in our scheme.

The character of this recently discovered remedy is unknown, but it has nothing to do with balancing while imitating a flying crow.

4

Write from dictation:

benefit
breathe
carriage
definite
difficulty
disappoint
favor
height
immediately
immense
judgment
lose
murmur
necessary
pursue
quantity
recommend
repetition
similar
sophomore
specimen
strictly
therefore
tragedy
village

We found it difficult to breathe at such a height; therefore I was in favor of returning.

It is necessary to raise funds immediately for the benefit of the village because of this tragedy.

I am disappointed; in my judgment it was wrong to pursue the sophomore, striking him repeatedly.

There was a similar murmur when an immense quantity of gold and specimens of silver were exhibited.

They definitely recommend that if you lose your way you avoid a repetition of this trouble by telephoning for a carriage.

5

Write from dictation:

The woman's visitor studied the speech until noon.

If John doesn't take any interest, let either Helen or Jane commence to copy the letter.

Among the business men who witnessed the marriage were several coming from different towns.

The enemy, hoping that we meant to remain between the two hills, began to advance, and barely escaped.

It seems that those queer people came to the village too.

Truly, recent reports from men whose word we trust make us sure of their safety.

Neither of my partners was quite sure that there was any odor.

In a minute we shall know whether the scheme which we worked out together will work.

Finally he flew around at such a height that it was difficult to breathe.

Athletics proved a benefit to health and to character almost from the beginning.

For the ninth time a murmur came from the immense crowd surprised by the tragedy.

I believe I am correct in saying that no one was disappointed in the way the articles were divided.

Do not hesitate; describe the carriage, being careful to make the description definite.

If he arrives, I am in favor of allowing him to balance the image on his thumb.

Probably he will recommend that we pursue the sophomores immediately.

Really, he shows a striking lack of judgment when he imitates, but we are wholly satisfied.

Usually repetition is the best remedy if your listener loses the sense of what you are saying.

The chief led them across the field to the huge gas tank.

Forty busy college men were dining with us, that Christmas day.

A quantity of similar specimens will therefore be necessary.

PUNCTUATION

Punctuation marks are a kind of sign language not unlike the traffic signs (red and green lights, pavement markings, roadside symbols) which do so much for the ease, speed, and safety of motoring. They lessen the strain the mind is under as the eye travels back and forth across the page. They help the reader to get word-messages quickly and accurately.

But punctuation marks, to be of service, must be used correctly. If employed incorrectly, they may mislead. The decision in a recent lawsuit hinged upon the meaning of a sentence in an insurance policy, and the meaning of the sentence hinged upon a comma. It is said that Mr. Edison once failed to get a valuable patent because a sentence in his application for the patent was incorrectly punctuated. Many stories are told of misunderstandings that occur because telegrams, too commonly, are sent unpunctuated. Even if misunderstandings were very rare, we should still wish to punctuate correctly; for since punctuation helps the reader to get meanings easily, the period, the comma, and the other little symbols are marks of courtesy. A message intended to be polite may, through careless punctuation, become boorish. Careful punctuation is a sign of good breeding.

Here are the marks commonly used:

.	period	!	exclamation mark
,	comma	?	question mark
;	semicolon	’	apostrophe
:	colon	—	dash
“ ”	quotation marks	( )	parenthesis marks

Period, Question Mark, Exclamation Mark

It is cold. Please shut the door. I think we shall need to have a fire in the fireplace.

Each of the three periods in this passage says to the reader, “Stop. A sentence ends at this point.”

Who wants a dog? Do you? You will take good care of him if I give him to you?

Each question mark in this passage says to the reader, “A question ends at this point.”

Run for your life!
What a pity it is that he cannot go!
Now the roof falls with a roar and a crash!

It is not easy to give the message conveyed by the exclamation marks in these illustrations, yet their general purpose is evident. Each helps to convey the impression of excitement or emotion. The words which the exclamation marks follow are not calm, as are the words in *It is now ten o'clock,* or *Two sixes make twelve.* It would be wrong, however, to conclude that every sentence freighted with emotion must be followed by an exclamation mark. Any one of the three sentences used in illustration might be followed by a period if the writer desired to calm the sentence down, or if he thought that the words alone, without the aid of the exclamation mark, were likely to suggest a sufficient degree of emotion.

The period, except when it follows an abbreviation, as in *Dr. Jones has an office on Main St. now,* is used nowhere in a sentence but at the end. This is not true of the other two marks.

> "Where do you live?" he asked.
> Dear me! I've lost my latchkey again.
> Oh! Too bad! What a shame!

The question mark, the first illustration shows, comes not at the end of the complete sentence but at the end of a question. The other two illustrations show that the exclamation mark follows an exclamation wherever found, and that the exclamation may be a single word or a fragment of a sentence.

The period is used, ordinarily, to mark the close of a declarative sentence.

The period is used after most abbreviations.

The question mark is used to indicate the end of a question.

The exclamation mark is used after single words, fragments of sentences, and complete sentences to convey the impression of emotion, as in joy, sorrow, and surprise.

1

How many sentences are there in each of the following? Complete the punctuation and supply needed capitals.

1. Learn a lesson from nature do not plant flower seeds too deep.
2. Remember that you need not bring bedding and towels everything is provided by the school.

3. The game does not begin till three o'clock why do you start so soon?

4. You must not stay any longer it is already five by seven it will be dark.

5. Don't delay buy now when the lots are cheap within a few weeks we shall advance the price.

6. He is very fond of a little town in Maine called New Harbor he goes there every summer.

7. I hope you can be with us the nineteenth that is the day on which we have our water sports you will want to take part in them.

8. Around a garden was a fence of hazel-bushes beyond that were fields and meadows in the center of the garden stood a rose-bush in full bloom.

9. Presently the bell rang and I rushed to the door it was but the postman.

10. I am very fond of skiing and snowshoeing I think they are better than all other winter sports except skating.

Where, in the following passages, are capitals and periods needed to mark the beginning and end of sentences?

1. A great while ago when the world was full of wonders there lived an earth-born Giant named Antaeus and a million or more of curious little earth-born people who were called Pygmies this giant and these Pygmies dwelt together in a very friendly manner far far off in the middle of hot Africa the Pygmies were so small and there were so many sandy deserts and such high mountains between them and the rest of mankind that nobody could get a peep at them oftener than once in a hundred years as for the Giant he was so tall that it was easy enough to see him but safest to keep out of his sight.

2. When noon came we found a little stream and here we rested for an hour then we traveled on guided by the sun until just before sunset we reached another stream called Bitter Cottonwood Creek a thick growth of bushes and old storm-beaten trees grew at intervals along its banks near the foot of one of the trees we flung down our saddles and hobbling our horses turned them loose to feed the little stream was clear and swift and ran musically on its white sands small water birds were splashing in the shallows and filling the air with their cries and flutterings the sun was just sinking among gold

and crimson clouds behind Mount Laramie I well remember how I lay upon a log by the margin of the water and watched the restless motions of the little fish in a deep still pool below.

3. The island is a very singular one it consists of little else than the sea sand and is about three miles long its breadth at no point exceeds a quarter of a mile it is separated from the mainland by a scarcely perceptible creek oozing its way through a wilderness of reeds and slime a favorite resort of the marsh-hen the vegetation as might be supposed is scant or at least dwarfish no trees of any magnitude are to be seen.

4. As he approached the village he met a number of people but none whom he knew which somewhat surprised him for he had thought himself acquainted with everyone in the country round their dress too was of a different fashion from that to which he was accustomed they all stared at him with equal marks of surprise and whenever they cast their eyes upon him invariably stroked their chins the constant recurrence of this gesture induced him to do the same when to his astonishment he found his beard had grown a foot long!

5. There was once a prince and he wanted a princess but then she must be a *real* princess he traveled right round the world to find one but there was always something wrong there were plenty of princesses but whether they were real princesses he had great difficulty in discovering so at last he had to come home again and he was very sad because he wanted a real princess so badly one evening there was a terrible storm it thundered and lightened and the rain poured down in torrents indeed it was a fearful night in the middle of the storm somebody knocked at the town gate and the old king himself went to open it it was a princess who stood outside but she was in a terrible state from the rain and the storm the water streamed out of her hair and her clothes it ran in at the top of her shoes but she said that she was a real princess.

3

Criticize the following, remembering how capital letters, the period, and the question mark should be used.

1. The pavement was very slippery and the traffic was heavy. Automobiles coming and going. I thought there would surely be a crash, my fears were soon realized.

2. The trees typify the seasons through the hue of their coats. Dull in winter, softly glowing in spring, cool and green in summer, and riotous with brilliant colors in autumn.

3. Books are always among the most acceptable of Christmas gifts. Particularly for those whom you know to be fond of reading.

4. The men pay but seventy-five per cent of the expenses, the balance has to come from friendly folk willing to help.

5. The deposits of precious metal are immense, there is no telling how deep the ore veins may go.

6. I should like to send to your home a sampler case of my delicious pure fruit preserves and jellies. A treat I know you will enjoy.

7. Under favorable conditions this tree reaches a height of twelve feet, generally, however, it is smaller and is strictly a dwarf tree.

8. "Where are you going now," he asked?

9. Jim can't go with us today, he's laid up with a sprained ankle, why don't you ask Pete, he would be glad to take Jim's place.

10. Then I rushed for the mop. Followed by Rex, who ran into the yard.

11. They did not think she would keep the secret very long, it was too much to expect of such a little girl.

12. At last all the boys had arrived. Tom, Pete, Dick, and Arthur. Making, with me, a party of five.

13. Apply the dressing over about two square feet at a time and let it dry before you rub. Repeating the process until a satisfactory luster is obtained.

14. My course is condensed to sixteen lessons, the subjects are covered thoroughly and the lesson-sheets are carefully prepared, you study at home without sacrifice of time.

15. Many were so late in starting that they did not reach the summit till eight o'clock. Which was too bad, for they missed a glorious sunrise.

16. The hall was crowded, every seat was taken, some were standing in the aisles.

17. Richard the Cripple wasn't really a cripple, he had one leg shorter than the other but it only made him walk a little lame, he could quite well have gone off to the Crusade if he had wanted to but he liked living at home best.

18. In front of her a colony of ants had established a thoroughfare across the way, they toiled a never-ending and heavy-laden throng, to look down upon them was like observing a city street from the top of a tower.

19. That is precisely what I have been trying to show you. How to get a college education at little cost.

20. The special sampler case which I offer to send you contains two large jars of each of the six varieties of preserves and two tumblers of each of the six jellies. Two dozen pieces in all. A whole shelfful of choice preserves and jellies.

COURSE II

COMPOSITION

TRUE NARRATIVES

DRILL

PRONUNCIATION
WORDS SOMETIMES CONFUSED
PUNCTUATION
    Apostrophe

TRUE NARRATIVES

EXERCISE 1

Frightened

One day when the family was spending the summer in a New Hampshire village, my two brothers and I set out for a wood on top of a hill not far away. First we went through a field where the grass was so tall that Tom and I had to take hold of Happy's hands to help him along, for he was but four years old. Then we came to a steeply sloping pasture where pigs were kept. This was covered with bushes growing closely together. We entered by a gate, which we carefully fastened behind us.

After climbing a little way, we heard a rustling in the bushes. The next moment four large pigs were grunting around us. Poor Happy began to cry. The pigs were larger than he, and he thought they were going to eat him. Tom and I thought so too. We tried hitting them with sticks, but they would not go away. We were so frightened that we were nearly crying too.

Soon Tom ran up the hill a little way and found a big stone. This he threw where he thought the pigs were, for the bushes were so high he could not see them. Instead of hitting a pig, the stone landed on my head. Then I did cry, and when Tom found out what he had done, he joined in.

Down the hill Tom and I ran as fast as we could, pulling Happy along with us. We cried all the way, and we didn't stop till we reached the gate. There mother met us. She had heard us crying and the pigs grunting, and had come to find us. We told her all about what had happened. She looked at my head and found it was not much bruised. I was more frightened than hurt.

We decided that we did not want to go to the wood.

This is a true story. It might appropriately be included in a collection of early childhood experiences bearing the title used by A. A. Milne for his delightful book of verse—*When We*

Were Very Young. To such a collection each of us could readily contribute several stories, for we have all been actors in little comedies and tragedies.

Recall four or five happenings in your early life. Select the one you think most likely to prove interesting and prepare to tell it. Some title in the following list may help you to bring to mind an appropriate incident.

Lost
Terribly Frightened
Misunderstood
I Take a Tumble
The Fire at Our House
Dentistry
I Am a Sight to Behold
A Pantry Adventure
I Become a Hero
Once When I Was Sick
A Disappointment
It Happened at School
Pure Delight
Father Takes Me Along
Left Alone
I Run Away
Shopping Alone
A Fight
Punished
A Terrifying Dream
A Spell of Naughtiness
One Fourth of July
Earning Money
Pretending
Showing Off
I Go Visiting
Unexpected Pleasure
It Taught Me a Lesson
I Embarrass My Parents
My New Dress

Make the narrative as simple as possible. Do not "dress up" the incident, making it different from what it was. Try to tell truthfully and in a natural way—your own way, not the way of books—what actually happened.

Notice that the simple narrative which serves as model follows this plan: (1) time and place, (2) circumstances leading up to the exciting incident, (3) the incident itself.

EXERCISE 2

Setting a Good Example

Father would not let us use the *Polly Ann* on Sundays. No matter how tempting the breeze, she would lie idle at her moorings. This was a sore trial for all of us, even for father, who loved the trim little sailboat. But with father the Sabbath was the Sabbath whether we were at home or at the shore.

Once only did he break the rule. We boys persuaded him into thinking, one bright Sunday morning, that it would be quite proper, and might even set others a good example, if we should sail across the bay to Harpswell, a distance of six or seven miles, and attend service at the little white church near the landing. The entire family went, starting at an hour which, we thought, allowed plenty of time; and how we young people enjoyed that sail! But father was somewhat sober. His conscience troubled him. When the breeze slackened, he was noticeably worried. He kept looking at his watch. If there was anything father took greater pride in than he took in never being late to church, I cannot think what it could be.

We were late—five minutes late by father's watch. The congregation was singing as we entered the vestibule. Mother thought this fortunate, since it would be possible to slip into a back seat unobserved. But the rear pews were full, and what did father do but lead us down the aisle—there were six of us—to next to the front pew. We found our places in the hymnal in time to sing the last stanza.

The singing ceased and then—the minister pronounced the benediction! It was the end of the service. For ten seconds father was as solemn as a tombstone; then he saw the funny side, and we all came dangerously near exploding. Nor were we the only ones who showed that they thought something funny had happened.

"Dad," asked Harry, as we followed the congregation out, "is your watch still set for standard time?"

"Yes, son, and this church must be running on daylight saving. We were an hour and five minutes late."

"I wish it had been an hour and ten," quietly remarked mother.

This is a true story. It might appropriately appear in a collection of narratives bearing the title *When We Were Somewhat Older*—accounts of what happened but a few days or weeks ago, or at most but one or two years ago.

Try to think of a more or less recent incident in your life sufficiently interesting to bear telling about. It need not be humorous. Prepare to tell it in class. Some title in the following list may help you to recall an appropriate incident.

Caught in the Act
Towed Home
A Freshman's Mistake
Administering First Aid
I Wasn't to Blame
A Hospital Experience
Landing a Fish
Learning to Drive
Running the House
Making a Left Turn
A Camp Joke
That Painting Job
On Skis for the First Time
A Real Tragedy
Getting a Job
Marching in the Parade
An Airplane Flight
Why I Was Late
A First Horseback Lesson
Locked In
An Awkward Situation at Dancing School
The Curtain Wouldn't Go Down

By way of preparation, study the model for a few minutes. The opening paragraph, notice, is a preliminary explanation. If this were omitted, would the story be as interesting? Perhaps the story you are to tell will need a similar preliminary explanation. A little conversation is slipped in. Why does everybody like dialog? Notice that the surprise at the end is well guarded. Would *Late to Church* have been as good a title as *Setting a Good Example?* The story you are to tell may not be such as to make a surprise possible; but if it is of that kind, keep the listener in the dark as long as you can.

EXERCISE 3

Prepare a written version of one of the stories you told in connection with Exercises 1 and 2.

Try to improve on your oral version, perhaps by going more into detail, slipping in here and there an explanation needed to make the narrative clearer. You might consider including a few lines of conversation, if the incident is such as to warrant it.

Even practiced writers are rarely expert enough to make a first draft that is wholly satisfactory. They revise their first draft, often making many changes. Then they make a neat copy. Why is it wrong to enclose in a parenthesis words to be struck out?

EXERCISE 4

The Dog Fight

In *Rab and His Friends* Dr. John Brown tells of the following incident:

He and his chum, Bob Ainslee, were on their way home from school, one day, when on turning a corner they saw, some distance off, an excited crowd. "A dog fight!" shouted Bob, and away they ran, hoping they might be in time to see it, though, as Dr. Brown explains, they were not cruel-hearted any more than you and I are when we hope that a house on fire may not be "out" before we can get to it.

Well, they were not too late. A small thoroughbred white bull terrier was busy throttling a large shepherd dog, who was unaccustomed to war but not to be trifled with. The two were hard at it, the scientific little fellow doing his work in great style, his enemy fighting wildly but with the sharpest of teeth and a great courage. Science and breeding, however, soon have their own. The Game Chicken, as Bob called the terrier, working his way up, takes his final grip at poor Yarrow's throat, and Yarrow lies gasping and done for.

His master, a brown, handsome, big young shepherd, was brave enough to fight any man, and angry enough, but there was no use in kicking the little dog; that would have made him hold the tighter. Many were the means, "shouted in mouthfuls," of getting the dogs apart. "Water!" some cried; but there was none near, and no one seemed inclined to run for it. "Bite the tail!" suggested others; and a large, vague, benevolent, middle-aged man, more desirous than wise, with some struggle got the bushy end of Yarrow's tail in his mouth and bit it with all his might; whereupon the enraged shepherd struck him a blow in the face. The benevolent gentleman went down like a shot.

Still the Chicken held, death for Yarrow not far off. "Snuff! a pinch of snuff!" suggested a calm, highly-dressed young buck; and when immediately several open boxes were produced, he took a pinch from one of them, knelt down, and presented it to the nose of the Chicken. The laws of physiology and of snuff take their course; the Chicken sneezes, and Yarrow is free.

The young giant of a shepherd stalked off with Yarrow in his arms, comforting him. But the bull terrier's blood was up and his soul unsatisfied. He gripped the first dog he met, discovered that she was a lady-dog and therefore not to be fought with, made a sort of apology, and was off down the street like an arrow, bent on mischief. Young Brown, Bob, and other "small men" panted behind.

Dog Etiquette

Bruno, our police dog, has perfect manners. When the cat is having her supper, he never interferes. He merely stands about a foot away and looks down longingly at the food on the plate. His sense of courtesy will not permit him to muzzle her aside, though he is such a mountain of a dog that he is very hungry most of the time.

One day he happened on Fuzzy, the very little dog that lives next door, when Fuzzy was gnawing a huge bone, perhaps the nicest that ever was. And Bruno was full of hunger. But did he snatch the bone away? Unthinkable. He just stood and looked and looked and looked at that bone, and thought about every part of it, his mouth dripping.

He looked so intently, and from a position so close, that Fuzzy became nervous. Soon, with the bone in his mouth, and one eye kept on Bruno, he trotted back home. He would be safer, he thought, in the kitchen. And Bruno, though grieved at such evidence of distrust, trotted along by his side, a huge bodyguard. Up the steps he followed, and across the piazza to the screen door; but not once did it enter his noble mind to touch that bone.

Fuzzy had never learned how to paw open a screen door. But he knew that if he barked, his mistress would come and let him in. So he dropped the bone and gave a shrill bark. And the instant the bone dropped, Bruno picked it up and walked deliberately away with it.

A bone in the mouth is private property. A bone out of the mouth, as every dog knows, is his who gets it.

These two stories might appropriately find a place in a collection of narratives bearing the title *We Witnessed It* or *We Were Present When It Happened*—accounts of doings in which the narrators took no part but were merely onlookers.

Think of several such incidents. Select the most interesting and prepare to give an account of it. Some title in the following list may help you to recall an appropriate incident.

A Street Accident
What My Dog Did
The Turning Point in a Game
A Narrow Escape
A Bit of Heroism
He Kept His Head
It Happened in School
A Novice in the Kitchen
Why Tom Had to Get a New Suit
Once When We Had Company
An Airplane Mishap
A Friend in Need
It Began in Fun
A Child Lost
A Spill
Not to Blame
A Flood Incident
A Practical Joke
It Happened at Camp
An Arrest
During the Gale
Learning to Dive
At the Fire
Thrown
They Should Have Known Better

Here are suggestions: You like pictures. When listening to a story, you welcome every word and phrase that helps your imagination to picture what is taking place. Read *A Dog Fight* and *Dog Etiquette* again, noting the picture-bringing words. You like also to have the narrator an interpreter. Notice that in *Dog Etiquette* Bruno's actions are interpreted. The author explains why Bruno acts as he does. He wants you to appreciate the fact that Bruno is by nature a gentleman, a dog of good character.

EXERCISE 5

True stories fully as interesting as invented ones occasionally find their way into newspapers. They are read by hundreds of thousands, it may be, only to be soon forgotten. But now and then such a story lingers in the memory of some reader. Here are two:

A wealthy manufacturer was about to sail from New York for South America. A little before sailing time, it occurred to him that he needed new shoes and a straw hat. So he hurried to the nearest store, a number of blocks away, and made his purchases. Then he hailed a taxicab and, bidding the driver speed up and take the shortest route to the steamship pier, jumped in. But the cab had gone only a block or two when the engine stalled. Out jumped the manufacturer and, being resourceful, pressed into service a passing delivery wagon, which set him down at the pier in time to see his ship, already in mid-stream, getting under headway. An ordinary man would have given up, but not the resourceful manufacturer. He chartered a tug, pursued the ship, caught it, and was pulled aboard.

Perhaps it should be added that just as he was climbing aboard it flashed through his mind that he had left shoes and straw hat in the taxicab.

The Insull Medal, the Carnegie Medal, and the Boy Scout Medal of Honor have been applied for in behalf of Frank Cada.

Cada and Frank Koznik were fishing in the Illinois River. They ran out of bait and decided to try for minnows in a creek not far away. To reach it, they had to cross the track of the Chicago, Aurora, and Elgin road. Cada crossed safely, but Koznik slipped and fell with his bare wet feet and legs in contact with the third rail. An electric train was approaching.

Cada ran to a near-by coal barrier, tore off a board, and rushing back, pushed Koznik clear of the track to a safe position. The train could not have stopped quickly enough; for, as it was, though brakes were applied and power thrown into reverse, it did not come to a standstill until it had passed the boys. By the time the train crew had run back to where they were, Cada had moved his companion to a level place and was applying the prone method of artificial breathing. In six minutes Koznik had regained consciousness, and the two boys had been taken aboard.

Hunt in some good newspaper for an interesting story to tell. If unsuccessful, try to recall one that you once read. Failing in this, prepare to tell of any interesting happening that you have heard about. One that you have heard some member of your family tell about will do.

EXERCISE 6

Safe!

At that moment Pete knocked out what proved to be a three-bagger. Away toward right field shot the ball and Pete streaked off for first base. The north-end bleachers suddenly sprang into life; a surge of blue and white waved over the stand; the umpire raced with long strides to get a better view. "Lefty," the unvanquished pitcher, eyed his catcher with a discouraged smile. On the players' bench appeared a mix-up of legs and arms as Pete's teammates hugged each other and cheered him on. Far out in right field a red-stockinged player was making a two-four clip after the ball, while the cheerers for the red sat in strained silence.

Pete slid into first base in a cloud of dust and, picking himself up, started his two hundred pounds towards second. Over in the farthest corner of the field tumbled the pursuing fielder, up in the air arched the ball, and the center fielder in a flurry muffed it. Cheers from the north, and groans and cries from the south! In shot the ball to second as Pete rounded that base for third. Straight after him came the ball, while he ran as if chased by something much more dangerous than a mere sphere of leather. A cloud of dust enveloped third base; all awaited the umpire's decision. And then through the growing murmur rang the word "safe!"

The boy who wrote this composition had been told to describe an exciting moment. He was to begin abruptly, without explaining what led up to the moment, and he was to close abruptly. Into a few words he was to crowd as many details of sight and sound as he could. The composition is not faultless, yet do you not think that the boy did well? Notice how many pictures are flashed. The play was simple enough; it could have been recorded in a single sentence: *Pete knocked a fly to right field, the center fielder muffed it, and Pete, by fast running, made three bases, the umpire's decision being close.* But how much more the narrative tells. We are made to see the crowd on the bleachers and in the stand; members of the team on the players' bench; the runner, the pitcher, the catcher, the center fielder, the umpire; the arching ball. We are made to feel the excitement as action and sound are reported.

Write a narrative patterned after this composition. Begin abruptly, without preliminary explanation; end abruptly. Bring in as many details of sight and sound as you can. For title, use An Exciting Moment, *and try to make the composition one that deserves the title.*

You may use, if you wish, an exciting moment in some incident related in connection with a previous exercise; or perhaps you can find a suggestion for an exciting moment in one of the following:

1. The play that decided the game. 2. Opening a package containing a gift. 3. Diving from a springboard for the first time. 4. An unexpected holiday is announced. 5. An accident narrowly averted. 6. A traffic jam. 7. A rescue. 8. The judge's verdict.

EXERCISE 7

Here is a suggestion: By way of bringing the composition work in this Course to an appropriate close, the members of the class, each contributing a narrative, might make one or more books. If the narratives are to be early childhood recollections, some such title as *When We Were Very Young*, already suggested, would serve. Here are other titles which may be worth considering:

Not So Very Long Ago
We've All Had Thrills

True Narratives
Newspaper Stories Retold

DRILL

PRONUNCIATION

1

Do you plead guilty to pronouncing *saw*, *Anna*, and *elegant* as if they were spelled *sawr*, *Anner*, and *elergant?*

Pronounce the following a little more slowly and distinctly than would be natural in rapid speech.

banana
law
borrow
violate
pillow
fellow
saw
tomorrow
intellect
candidate
piano
Anna
innocent
probably
sorrow
chocolate
elegant
idea
congratulate
potato

2

Do you say *ketch* for *catch*, *yit* for *yet*, *Amurica* for *America*, *objict* for *object?*

Pronounce the following words, paying close attention to vowels.

because
market
catch
steady
argument
gentlemen
compliment
far
sentiment
rather
since
yet
America
very
government
evident
forget
raiment
stomach
just
foreigner
tenement
newspaper
experience
dog
hoist
statement
tassel
subject
object
judgment
merry
different
extra
invitation
verily

3

Read the following sentences, paying close attention to pronunciation.

1. We saw the innocent fellow peeling potatoes. 2. Probably the candidate has a good intellect. 3. Tomorrow we must borrow pillows and buy chocolate and bananas. 4. We did not violate the law when we congratulated Anna as she stood by the piano. 5. Should the adjective *elegant* be used with such words as *idea* and *sorrow?* 6. The experience of the American gentlemen and the foreigner was reported in an extra edition of the newspaper, but no statement appeared as to how far they ran to catch the dog. 7. I'd rather not accept the invitation just yet. 8. Please underline the subject and the object. 9. Because he had the stomachache, Tommy did not have a merry Christmas. 10. Did you forget to go to the market? 11. This tenement is very different from the others. 12. Statements are not arguments. 13. My compliments to Mary, please, and tell her I think she showed good judgment. 14. It is evident that he likes our form of government. 15. He has had steady employment ever since.

4

Pronounce the following, giving every consonant the prominence it deserves.

arctic
correctly
directly
strictly
quantity
humble
recognition
recognize
what
whether
whistle
whisper
where
while
which
white

WORDS SOMETIMES CONFUSED

1

Already, altogether, always, all right. The first three of these words are adverbs. They are sometimes confused with *all ready*, *all together*, *all ways*. *Alright*, which appears so commonly in school compositions, is not found in the dictionary. The following sentences are correct:

We have already done it. Everything is all ready.
This is altogether too easy. We were all together at the time.
He is always hopeful. One cannot look all ways at once.
Is everything all right?

Are you sure that you always use the following words correctly?

there, their, they're
forth, fourth
to, too
cloths, clothes

Write from dictation:

1. There are always a few who think altogether too much about their clothes. 2. Now then, all together, sing! 3. They will need old cloths if they're going to wash their car. 4. They're all ready to start already. 5. All right, then, let's do as we always have done. 6. On August fourth they collected food, clothing, and so forth and went forth. 7. In all ways this always seems best.

Write the following sentences, choosing between the words in parenthesis.

1. Everything is (alright, all right). 2. Be sure to wear your oldest (cloths, clothes). 3. If you are (all ready, already), you'd better start, for it is (all ready, already) nine o'clock. 4. They sallied (fourth, forth) for the (fourth, forth) time. 5. It is (to, too) bad that (their, they're) unable to take (their, there) cars. 6. He's (always, allways) asking for (cloths, clothes) for cleaning purposes. 7. I fear this exercise is (all together, altogether) (too, to) simple. 8. (Their, there) answers were (alright, all right). 9. (All ways, always) look both ways before crossing a street. 10. His (clothes, cloths) (allways, always) fit him (altogether, alltogether) (too, to) snugly.

2

Flow, fly. Rivers flow and birds fly. The principal parts of *flow* are *flow, flowed, flowed;* the present participle is *flowing.* The principal parts of *fly* are *fly, flew, flown;* the present participle is *flying.*

Lay, lie. To lay is to deposit or to put down. The workmen lay down their tools. To lie is to rest in a reclining position. Children lie down to sleep. The principal parts of *lay* are *lay, laid, laid;* the present participle is *laying.* The principal parts of *lie* are *lie, lay, lain;* the present participle is *lying.*

Set, sit. To set is to place. The principal parts of *set* are *set, set, set;* the present participle is *setting.* We *sit* down; we do not *set down.* The principal parts of *sit* are *sit, sat, sat;* the present participle is *sitting.*

Supply correct verb forms.

(Flow, flowing; fly, flying) 1. Where once the river had —— was now a dry bed of sand. 2. The stream has —— in that meadow for centuries. 3. Will the water that yesterday —— under the bridge ever return to the hills? 4. Birds had —— over the —— river.

(Lay, laying; lie, lying) 1. —— the packages on the table. 2. We all —— down on the moss. 3. Let the rocks —— where they now ——. 4. You will find the gloves —— on the table. 5. The tree must —— where it falls. 6. Where shall I —— the rug? 7. After he had —— down, he felt sleepy. 8. As he —— the bundle down, he saw a rabbit. 9. Won't you —— down and rest? 10. How long has the book —— there? 11. I saw them —— under a tree. 12. I will —— it in the sun. 13. While he was —— down, we —— a blanket over him. 14. His only weakness, he said, —— in his lack of an education. 15. If it —— there much longer, it will melt. 16. He caught cold —— on the ground. 17. He ought not to be —— there. 18. —— still, child.

(Set, setting; sit, sitting) 1. —— still, child. 2. Do —— down and rest. 3. We had been —— there an hour. 4. They all —— there grinning. 5. We had —— the ice too near the fire.

3

Capital, capitol. *Capitol* has but one meaning: the official building of Congress or of a state legislature; a statehouse. Notice that the word has an *o* in it, as has the word *house.* Perhaps *o* suggests the dome commonly found surmounting a statehouse. *Capital* has several meanings.

The Capitol is our finest building.
That will be a capital plan.
It takes capital to carry on business.

Principal, principle. A principal is one who takes a leading part. The person at the head of a school is the principal of the school. Perhaps you can remember this through the word *pal,* meaning *chum.* A principal objection would be a leading or most important objection. *Principal* also means a sum of money on which interest accrues. *Principle* has entirely different meanings, as *general truth* and *essential character.*

The principal of our school is called headmaster.
What are its principal advantages?
The principal bears interest at five per cent.
He is a man of good principles.
The underlying principle is sound.

Are you sure that you always use the following words correctly?

pillar	angel	die	died	dying
pillow	angle	dye	dyed	dyeing

Complete the following sentences by supplying the proper words.

(Capital, capitol) 1. We interviewed Governor Brown at the ——. 2. When he has sufficient ——, he will build a house. 3. Your scheme is ——. 4. A proper noun should begin with a —— letter. 5. What is the —— of Nevada?

(Principal, principle) 1. They referred the matter to the school ——. 2. Is the capitol always found in the —— city? 3. What —— shall we adopt in carrying out this project? 4. I lost both —— and interest. 5. The —— citizens interviewed the school ——.

(Pillar, pillow; angel, angle) 1. We shall need two —— for the couch. 2. The —— were of granite. 3. Tom was a —— of strength. 4. The streets cross at right ——. 5. By mistake he began his letter thus: My bonny ——.

(Die, dying; dye, dyeing) 1. The —— dyer —— the faded dress. 2. The cloak had been —— by the —— at the dye-house as day was ——. 3. The dyer —— the cloth a week before he ——. 4. What —— shall you use when you —— the ribbon? 5. In the —— light we could not see that the garment had been poorly ——.

4

Write ten sentences in which the following words are used in such a way as to show that you understand their meaning: capital, capitol; principal, principle; pillar, pillow; angel, angle; dyeing, dying.

5

Leave, let, lief. *Leave him alone* means *Go away from him, so that he may be by himself. Let him alone* usually means *Stop plaguing him.* We should say *Let go*, not *Leave go. Lief* means *willingly.* So we should not say *I'd as leave go as not* but *I'd as lief go as not.*

Take a long look at the following words:

pedal
peddle

breath
breathe

waist
waste

grease
Greece

Choose between the words in parenthesis.

1. (Leave, Let) go of that rope. 2. If he is unwilling, I'd just as (lief, leave) do it. 3. (Leave us, Let's) go and hide. 4. Why don't you big fellows (leave, let) that poor dog alone? 5. I prefer not to do it, if you'd just as (leave, lief). 6. (Leave, Let) me help you. 7. The (pedal, peddle) was so badly damaged that he could not use his bicycle. 8. They say he (pedals, peddles) papers. 9. He went (pedaling, peddling) along at a brisk clip. 10. They found it more difficult to (breath, breathe) at every (breath, breathe). 11. My motto is (waist, waste) not, want not. 12. Attached to the belt about his (waist, waste) was a hunting-knife. 13. She was educated in (Grease, Greece). 14. Don't forget to (grease, greece) the tins.

Write ten sentences in which you employ the following words in such a way as to show that you are able to use them correctly: leave, let, lief, pedal, peddle, breath, breathe, waist, waste, grease, Greece.

PUNCTUATION

Apostrophe

The following sentences illustrate three ways in which the apostrophe is used.

I wonder if it's true that they're to be here by six o'clock.
Mr. Brown's car is newer than the Joneses'.
My b's and c's look alike, and I sometimes forget to cross my t's.

From these illustrations we derive the following general rule:

The apostrophe is used (a) to indicate the omission of letters; (b) to form, sometimes with *s* and sometimes without it, the possessive case of nouns; (c) to form, with *s*, the plural of letters and figures.

To apply the second part of this rule, one must know about the possessive forms of nouns. An explanation is given in the chapter on nouns. The apostrophe does not appear in the possessive forms of pronouns, except in the case of *one's*, *someone's*, *anybody's*, *nobody's*, etc.

1

Write the following from dictation:

1. Let's see if they're sure which are Charles's and which are ours. 2. You've already said that you're not doing your best. 3. If it's six, it's time the cat had its supper. 4. I shan't be gone long; won't you go too? 5. Didn't he tell you he couldn't afford to buy ten dollars' worth? 6. 'Twould be a pity if we failed. 7. Wouldn't he prefer Dickens's humor to Holmes's? 8. I wish Tom made better b's and g's, and that he wouldn't say "I ain't goin'." 9. Who's going to look after us while they're getting their cars washed? 10. I didn't say I couldn't; I said I wouldn't.

2

Write the following from dictation:

1. The ladies' hats were very pretty. 2. Whose is it if it isn't theirs? 3. Haven't you been told that it's my birthday? 4. Now

they'll have to wait till Monday. 5. They've sold their house, I've been told. 6. If we've time enough, let's call on the Joneses. 7. I didn't know its value; but they've paid what I asked for it, so I'm not going to complain. 8. Whose dog is it and who's going to take it home? 9. Phyllis's mother knows Mr. Jones's office boy. 10. He couldn't possibly do it, for he hasn't the time.

3

Write the following from dictation:

1. Mr. Wiggins and Mr. Wiggins's sister are out of town and will not return till eight o'clock. 2. If you're looking for your son, you'll find him at my house. 3. Nobody knows whose it is, but of course it's somebody's. 4. Haven't you mixed theirs with ours? 5. He doesn't know Francis's last name. 6. It shan't happen again. 7. I'm not sure you're going to like your new car. 8. Whose is it? 9. We're all ready to go. 10. I'm sure it's he.

COURSE III

COMPOSITION

EXPLAINING

DRILL

PRONUNCIATION
WORDS SOMETIMES CONFUSED
PUNCTUATION
  Quotation marks

EXPLAINING

The purpose of this group of exercises is to provide practice in explaining. The first exercise could hardly be simpler; it calls merely for the writing of a few sentences explaining who you are by giving facts about yourself. Although simple, it may serve to remind you that a first essential in all explanation is accuracy.

EXERCISE 1

Answer, in writing, the questions here listed, following the directions given at the close of the list.

1. What is your full name?
2. What is the exact date of your birth?
3. Where were you born?
4. Where do you live?
5. In what other places, if any, have you lived?
6. Who are the other members of your family?
7. What school are you now attending?
8. What other schools, if any, have you attended?
9. What studies are you taking?
10. What studies do you like best?
11. What is your most difficult study?
12. What do you think you shall do when your education is completed?
13. What are one or two things you are especially fond of doing?
14. What are one or two things that you dislike to do?
15. What are you especially anxious to excel in?

Directions: Number answers to correspond to the numbers of questions, and place a period after each number. Begin each answer on a separate line, indenting so deeply that the number will not fill up the indention. Answer briefly, in complete sentences.

EXERCISE 2

One should be able to say with confidence *I know* before proceeding to say *I will tell you.* Some of the questions in this exercise may be too difficult for you. Do not attempt to answer them. Some of the questions are very simple; yet each, however simple it may be, is first of all a little problem to be worked out. Take plenty of time to think, therefore, before attempting to explain. Make sure that you can say *I know.*

Prepare answers to any four of the following questions. Devote but a few sentences to each answer.

1. Why, when one loses a glove, is it usually a right rather than a left?
2. Why do so many motor car accidents occur on long stretches of level road?
3. Of what use are the white lines running across the football field?
4. What is the difference between a "ball" and a "strike"?
5. When one wishes to park at the curb between two cars and there is none too much room, what is the best method to follow? (Use blackboard drawing, if you care to.)
6. How do the comma, the colon, and the semicolon differ in appearance?
7. Why cannot stars be seen in the daytime?
8. What is the meaning of the tennis term "deuce"?
9. When lost in the woods, why is one apt to travel in a circle?
10. Why is it more difficult to fly from Europe to America than from America to Europe?
11. How do constant changes in style affect the selling price of new goods, and why?
12. Why are factory chimneys built so tall?
13. Why would the game of baseball be spoiled if the bases were placed considerably farther apart?
14. What is the difference between a boat and a raft?
15. Why does the Government carry newspapers and magazines at a lower rate than letters?

Brown Bros.

A NAVY AMPHIBIAN

EXERCISE 3

Here are questions a little boy with an inquiring mind might ask about the airplane pictured in the illustration facing page 52.

1. Why is it called an amphibian? Are all airplanes amphibians?
2. If it is an airplane, why does it have rubber-tired wheels, like an automobile?
3. Does it steer like an automobile?
4. How can the pilot see where he is going when it is dark?
5. How does the pilot get into the plane, and where does he sit?
6. There seem to be two bodies, one above the wheels and one above the lower wings. Why are there two?
7. There is something fastened below the lower wing, near the tip. What is that for?
8. A bird has but one set of wings. Why has this plane two sets?
9. What are all the posts and wires for?
10. How can a whirling propeller make an airplane go?

If you know something about airplanes, answer as many of these ten questions as you can. Keep in mind (this is most important) that the questions are supposed to be asked by a little boy.

EXERCISE 4

Explanation fails, oftentimes, because the one who tries to explain does not keep in mind the needs of the person for whom the explanation is intended. Perhaps your experience will tell you that this is especially true in the case of directions given to strangers who stop to inquire the way. You may have been confused, as others have been, by directions which would be clear enough to one acquainted with the region through which you were passing, but which were nearly meaningless to you, a stranger. Perhaps you have been annoyed because directions included the names of streets when the street signs were not conspicuously displayed, or because points of compass were mentioned and you soon "got turned round." You have been misled by such vague expressions as "pretty soon" and "not very far." Occasionally you may have been given directions so minutely detailed and numerous that you could not remember them. On the other hand, no doubt you have felt grateful to those who have given you brief, simple directions easy to follow. You have been especially grateful when someone, in mapping a route for you, has warned against possible errors, and has told you of little identifying marks along the way—signs to assure you that you were on the right road.

Directions for Finding Troop Nine Cabin

Troop Nine Cabin is on Wolcott Mountain, which one crosses in going from Fordham to Nimsbury. It is reached by an abandoned road which runs south from the main Fordham–Nimsbury highway near the height of land, about nine miles from Fordham. The abandoned road leaves the highway a few feet from a conspicuous signboard which reads, LEAVING BOOMFIELD.

Follow the abandoned road as far as it goes. For about half a mile it runs nearly due south (woods on one side, sheep pasture on the other), then turns abruptly to the right. A few rods further on, it bends south again (woods now on both sides), and ends very soon (a five-minute walk) at a wood-chopper's shack. At this point turn left into an open field. The Cabin will then be in plain sight, a three-minute walk to the south.

If you were in Fordham and were told which of the highways leading from town went to Nimsbury, do you think you could find the Cabin? Are further directions needed? Might some of the particulars given be safely omitted? Have you the ability to give clear directions?

Patterning after the model if you wish, give written directions as indicated in any one of the following assignments. Keep in mind the person for whom the directions are intended.

1. Directions for finding one of the following, with the location of which you are familiar: a mountain spring, a cabin in the woods, a pond reached by a somewhat blind trail, a certain seashore cottage, a certain clump of wildflowers.

2. Directions, to a stranger arriving in town by train, for finding three or more of the following: the home of one of your friends, a school you once attended, a telegraph office, a certain doctor's office, the aviation field, a place of historic interest, a certain park, a garage.

3. Directions, as for a motoring friend who must pass through a large city with which you are familiar, mapping out for him a route that will enable him to avoid crowded streets.

4. Detailed directions for finding something which, you may imagine, you have hidden—a buried treasure, for example.

5. Directions, as to a blind man, for finding a diamond which, you may imagine, you have cleverly hidden somewhere in your home. Start him at the front door.

EXERCISE 5

Watching the Painter

This is what the painter did to change the glossy golden-oak trim in my room to a darker color.

First he removed the old yellow varnish. Using an ordinary paint brush, he would apply varnish remover, a thin liquid smelling like bananas, to a few square feet of surface. This softened the varnish so that in two or three minutes it could be plowed off with a putty knife, except for a few spots which called for a second application of the remover. After going over all of the woodwork in this way, he gave it a thorough scouring with steel wool and sandpaper, which brought out the natural grain and color. This was so beautiful that I was sorry the wood could not be left in that state.

Next he applied, with a brush, a stain which to my eye was black. I suspect, without actually knowing, that it was lampblack and turpentine. This he applied liberally to a few feet of surface at a time. It left the wood a dull ugly black, the beautiful grain completely obscured. I was alarmed. But after two or three minutes, before the stain had fully dried, the painter, using old cloths, rubbed off all the stain that had not sunk in, leaving the grain beautiful again but much darker. I noticed that he was not wholly successful in making all the wood uniformly dark. This, he explained, was because some of the wood was more porous than the rest and the stain sank in deeper. He did the best he could by studying the wood before applying the stain. When working on a panel in one of the doors, he applied very little stain and wiped it off almost immediately. In another place, he let the stain remain nearly ten minutes.

There were two more steps to the process. First the painter gave the woodwork a thin coat of shellac. This dried very quickly. It had a brightening effect, though I think its main purpose was to fill the pores and make a uniformly smooth surface. Then, the final step, he applied a coat of flat varnish—varnish, that is, which leaves practically no gloss.

This is a true narrative, an orderly account of what one person saw another person do. It is a narrative the purpose of which is to explain how something is done. Explanation is often given in narrative form. Its value depends on accurate, intelligent observation, ability to recall what one has seen, and skill in reporting.

Give a similar account. It is not necessary that you take one of the subjects listed below, but what you give should be an explanation of how something is done and at the same time a record of what you have actually witnessed.

Making up a Berth in a Sleeper
Applying First Aid
Washing a Car
Trimming a Christmas Tree
Shoeing a Horse
Setting the Dinner Table for Company
Unloading Freight from a Ship's Hold
Blacking a Pair of Shoes
Getting a Steam-shovel out of a Cellar-hole
Preparing a Stage for an Act
Loading a Camera
Installing a Radio Set
Trimming a Store Window
Catching Fish with a Net
Opening a Summer Cottage
Launching a Boat
Pulling a Car out of a Ditch
Making a Dessert or a Salad
Putting up a Circus Tent
Changing a Tire
Giving a Dog a Bath
Preparing an Athletic Field for a Game
"Restoring" a Piece of Old Furniture
Bringing a Steamship up to Her Pier
Decorating a Room for a Festal Occasion
Cleaning a Living-room
Replacing an Old Telephone Pole
Cobbling a Shoe
Performing a Trick
Shingling a Roof
Building a Footbridge

Here are suggestions: Take plenty of time to recollect. Lest some of the items recollected slip away before delivery, jot down notes. Finally, remember that the purpose of your talk is to explain in such a way that others will understand. Use imagination, therefore. Anticipate difficulties which those whom you are to address may have in following you as you explain.

EXERCISE 6

How I Built an Outdoor Fireplace

First I played prospector. After considering several locations, I selected a sloping bank about four rods from our cabin and the same distance from the woods on the edge of which the cottage stands. In selecting this spot I considered safety from flying sparks and the desirability of being conveniently near to the kitchen door.

A site having been selected, I became an excavator, digging in the bank a cavity shaped like a three-foot cube cut in half diagonally. That is, the back wall and the floor were squares, the side walls right triangles. Roots and imbedded stones made the excavating a slow process, especially so since I worked with a broken shovel.

Next I turned mason, building a back wall and side walls, all the same height, of stones picked up here and there. The floor of the cavity I paved with the flattest stones I could find, rather thick ones, fitting them as snugly as I could without a mason's hammer. This masonry reduced the size of the cavity considerably. For a movable top, I was fortunate enough to find a strip of sheet iron which formed part of a drum once containing lime.

Then I provided a few refinements. I paved a little space in front of the fireplace, for in rainy weather water sometimes collects there. A short pole supported by two crotched sticks driven into the ground served as a "clothesline" for towels. For a rod from which to hang a kettle over the fire, I cut a four-foot stick from a young birch tree. It was not necessary to provide a table; a flat-topped boulder, conveniently near, served every purpose.

The fireplace worked well when my fuel was dry and the wind in the right direction to create a draft.

Like the narrative in the preceding exercise, this composition is explanatory; but instead of telling what the writer saw done, it tells what the writer himself did. Is the narrative clear, easy to follow? Is the ease with which the explanation can be followed due in part to the fact that the composition is well planned—divided into sections each telling of a step in the operation? Was it well for the writer to tell why he did this and that? Should you have liked the composition better had more explanations of this kind been given?

Prepare a similar explanatory narrative, basing it strictly on an actual experience. Here are suggestions:

1. Detailed explanation of how you did something (not necessarily how you made something) as a Scout or as a member of a club.
2. Explanation of how you made something in school, perhaps in the domestic science department.
3. Explanation of how you did something as "handy man" about the house—set a pane of glass, installed an electric doorbell, repaired a piece of furniture, slicked up the back yard.
4. Detailed explanation of something you learned to do while working in a store or a factory or on a farm.
5. Explanation of how, working with others, you did something—reclaimed an abandoned car, built a one-night shelter, marked out a baseball diamond or a tennis court, organized a club.
6. Explanation of how you did something brought to mind by one of the following titles:

Making a Kite
Redecorating a Room
Making a Dragon for a Play
Putting out a Grass Fire
Taking Apart a Motor
Taking a Bicycle Apart
Changing the Course of a Brook
Erecting a Flagpole

EXERCISE 7

How to Start the Engine of My Car

First be sure that the transmission gears are in neutral. Then open the hand throttle slightly, pull out the choke control if the motor is cold, lift the ignition switch, and press the starter switch.

When the engine begins to fire, remove the foot from the starter switch and adjust the hand throttle to the proper idling position. The engine should be firing evenly before an attempt is made to start the car.

Directions such as these, though correct, might puzzle one who knows little about motors. Here is a second version. Notice that the added explanation answers such questions as *Where is it? What does it look like? How do I do it?*

How to Start the Engine of My Car

First, be sure that the transmission gears are in neutral. They are in neutral when the gear-shift lever (the long rod which rises from the floor-socket at the driver's right) can be moved an inch or two in any direction at a mere touch of a finger.

Second, open the hand throttle slightly. The hand throttle is a short lever attached to the end of the steering-wheel post. When it is closed, it is pushed as far to the left as it will go. Opening it slightly means swinging it an inch or so to the right.

Third, pull out the choke, if the engine is cool. The engine is cool when it has not been running for some time. The choke is on the dash or instrument board, to the right of the steering-wheel. Above it is the word CHOKE.

Fourth, lift the ignition switch. This little switch is above and to the right of the choke button. It is labeled.

Fifth, press the starter switch. This switch is a rod protruding an inch or two from the floor to the right of the gear-shift lever. When it is pressed with the foot, there is a grinding noise.

Sixth, the instant the engine begins firing, remove the foot from the starter switch and adjust the throttle to the proper idling position, then gradually push the choke control back to its normal position—as far in as it will go. The firing of the engine is announced by rapid explosions in the cylinders, making the noise all engines make when running. At first the explosions may be somewhat irregular. An engine is idling when it is running about as slowly as it will without stopping. The further to the left the throttle is pushed, the slower the engine runs.

The engine should be firing smoothly before an attempt is made to start the car.

The directions might be made still clearer. Many persons do not like to follow directions mechanically; they like to know why this and that must be done. Why, for example, should the transmission gears be in neutral before the engine is started? What would happen if this matter were neglected? Moreover, everyone is apt to make mistakes. It is well, therefore, to caution against such mistakes as experience shows are likely to occur.

Give full directions for doing something. Use one of the following topics or any other you are qualified, through experience, to handle. Make the composition impersonal. That is, do not make it a narrative telling what you once did or saw done.

1. Starting the engine of a motor boat. 2. Packing a lunch basket. 3. Building a furnace fire. 4. Doing a certain sleight-of-hand trick. 5. Making a certain kind of dive. 6. Making one of the following: fudge, waffles, a certain kind of jelly. 7. Washing and drying silk stockings. 8. Using a pay telephone. 9. Installing a diving-board. 10. Teaching a dog a certain trick. 11. Drawing railroad tracks in perspective. 12. Catching a brook trout. 13. Preparing a lesson in some particular subject. 14. Getting up a Hallowe'en party or a puppet show. 15. Putting on a collar and necktie. 16. Giving a first lesson in swimming. 17. Regulating a watch. 18. Playing hare and hounds, duck on rock, volley ball, or some other game. 19. Making a lampshade, or a pair of book-ends. 20. Dressing a window with three sets of curtains. 21. Setting out a tree. 22. Packing an ice cream freezer.

EXERCISE 8

Prepare a composition, oral or written as may be designated, in which you work out one of the following problems:

1. A plan for a window display. Here are reminders of different lines of goods: Christmas toys, sporting goods, fireworks, musical instruments, boat hardware, flowers, clocks and watches, bakery products, vegetables and fruits, painters' supplies, radio apparatus, electrical appliances for the home, photography supplies.

2. A plan for decorating and furnishing a girl's room, a boy's room, a one-room cabin, a yacht cabin, a schoolroom.

3. A plan for a garden, an athletic field, an aviation field, a children's playground.

4. A design for a costume to be used in a play or pageant which, you may imagine, you are directing. Here are suggestions as to characters: Rip Van Winkle, Uncle Sam, Robinson Crusoe, Captain Kid, Old King Cole, the Ancient Mariner, Santa Claus, Old Mother Hubbard, Snow White, Cinderella (two costumes), Robin Hood, Tom Sawyer, a king's "fool" or jester, a medieval knight, a *Mayflower* passenger, an aviator, a college cheer-leader, a telegraph messenger boy, a tramp, Autumn, Winter, Night, Jollity, West Wind, a dragon, a fairy, a gnome.

Here are general suggestions: First, this exercise gives you an unusual amount to do—a problem to work out. It is not so simple as retelling a familiar story or reporting something witnessed. You must use thought and imagination; you must get a clear picture in your mind of what you are to present to other minds. Be sure, then, that this, the most important part of the undertaking, is not slighted.

Second, plan what you are to say. If you are to present a scheme for furnishing and decorating a boy's room, would it be wise to tell about the furnishings before you have given the shape, dimensions, and location of the room? Where, in your talk, should you tell what kind of boy is to occupy the room? What order is the best to follow in specifying furnishings and decorations? Have a definite sequence of some kind in your mind.

Third, even crude pencil or crayon drawings are a great help in picturing.

EXERCISE 9

Here are the working plans[1] for a bird-house. You will agree that they are exceptionally clear and complete. With the aid of such plans, anyone who has been taught to use saw and hammer should be able to make a bird-house that will not fall apart during the first winter. But suppose you were asked to give directions orally for making this simple piece of carpentry. Could you make them clear?

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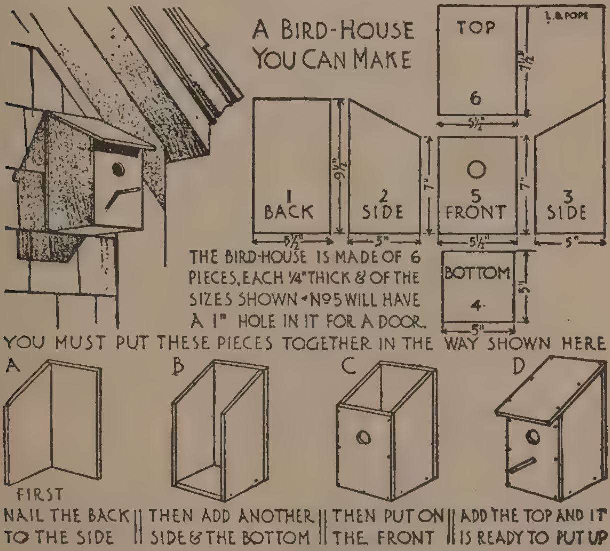
[1] From the *Industrial and Applied Art Books, Fourth Year*. By permission of Atkinson, Mentzer & Company.

Keeping the book open so that you may have the drawings to guide you, give directions for making a bird-house.


A BIRD-HOUSE YOU CAN MAKE
L.B. POPE
TOP
6
7½"
5½"
1
BACK
9½"
5½"
2
SIDE
5"
7"
5
FRONT
5½"
7"
3
SIDE
5"
BOTTOM
4
5"
5"
THE BIRD-HOUSE IS MADE OF 6 PIECES, EACH ¼" THICK & OF THE SIZES SHOWN • Nº 5 WILL HAVE A 1" HOLE IN IT FOR A DOOR.
YOU MUST PUT THESE PIECES TOGETHER IN THE WAY SHOWN HERE
A
B
C
D
FIRST NAIL THE BACK TO THE SIDE
THEN ADD ANOTHER SIDE & THE BOTTOM
THEN PUT ON THE FRONT
ADD THE TOP AND IT IS READY TO PUT UP

EXERCISE 10

Here are two explanatory compositions in which description is prominent. They remind us that *How does it look?* and *How does it work?* are questions that go together. Picturing often plays an important part in successful explanation. Notice how many comparisons to familiar things are used. Such comparisons help one to picture. Even though comparisons are used, no doubt you will agree that the explanations here given would have been much easier to understand had they been accompanied by drawings.

A Japanese Incense Burner

Imagine a rough-surfaced, somewhat flattened football the size of a very large hen's-egg, resting on a small base suggesting a chocolate creamdrop flattened to quarter-inch thinness. Protruding from the football is an inch-high cone representing a volcano, with dashes of silver paint about the crater to suggest snow or flowing lava. A band of dull paint marks where the volcano pushes through the football. The rest of the burner is a dull black, with here and there a very little blue faintly showing.

Taking the burner apart to see how it works, I discover that it is in two parts, the chocolate creamdrop base and the hollow football-volcano superstructure. Rising from the middle of the base is a tiny pedestal on which is placed the incense, a dull-red cone probably made of a paste of powdered wood. The superstructure or lid does not fit the base tightly but rests upon four little knobs; so there is always a draft of air from below, as in a stove when the front damper is open. When the peak of the cone is lighted, smoke rises, the draft carries it through the crater-hole, and there you have Mt. Fuji quietly smoking.

A Trout-hook Carrier

This is a triangular-shaped, folding, leather case, with a safety pin attachment at the top by means of which it can be fastened to the fisherman's coat or vest. It is about two inches wide across the top and three inches along the side. Two snap-buttons, like those on gloves, keep it closed.

Unsnapping the buttons, one finds that the case is a fan-shaped piece of leather to which are attached, like the leaves of a book, three similar but smaller folding cases, each fastened by a snap-button flap at the top. These are like the paper containers in which hooks often come, with a little opening at the peak-end through which the snells protrude, the hooks alone being covered. The outer case also is folded in such a way that there is room for the snells of the hooks in the inner cases to protrude.

The advantages claimed for the case are these: First, the fisherman does not have to dig into a pocket every time he needs a new hook; the case is where he can get at it quickly. Second, he can carry three sizes of hooks without getting them mixed or tangled. Third, if the case becomes wet, no harm follows; it soon dries out because it is exposed to the air.

Keeping in mind the general plan of these two compositions, tell how some contrivance or machine works. Employ rough drawings, if you wish, or if that which you are to talk about is not too bulky, have it before you while you are explaining. Be prepared to answer any questions which members of the class may ask.

Here are sample topics: a parachute, a mouse-trap, a waffle iron, a folding anchor, an atomizer, a shock absorber, a spirit level, a fountain pen, a trolling-hook, a periscope, a window-ventilator, a turnstile, an escalator, a derrick, an electric toaster, a coffee percolator, a farm implement, a mechanical toy, a draftsman's pen, an ingenious tool, a weathervane, a rudder, a fire extinguisher, a window-cleaner, a telephone dial, a tennis court marker, a kitchen utensil, a score announcer.

EXERCISE 11

If you were asked to write a composition to bear the title *Safety First in Motoring*, how should you go about it? Here is a report of what one person did when confronted with this problem:

In general, what I did is pretty well indicated by the four words *collecting*, *inspecting*, *arranging*, *expressing*.

Collecting. I jotted down on paper all the bits of advice I could think of. Perhaps this should be called recollecting rather than collecting, for it involved bringing to mind what I had learned through experience in driving and through reports of accidents. For a while, this was easy work; then items would find their way to the paper more slowly. It was like fishing in a pool not merely to get "a good mess" but to get all the fish worth catching. In this way I brought together nearly twenty bits of advice which, I thought, I might care to use.

Inspecting. I studied my "catch." A few of the items, on second thought, did not seem worth saving. These I discarded. In several cases I found two items so nearly identical or so closely related that it seemed best to combine them. Through this inspection process the nearly twenty items shrank to twelve.

Arranging. I had jotted down items just as they occurred to me. As a result, they were poorly arranged. Advice about how to avoid skidding on slippery pavements happened to occur to me first; caution about inspecting lights and brakes before leaving the garage every morning was a much later thought. Advice about noting and giving signals was scattered. So I proceeded to group the items and arrange the groups in what seemed to be the best sequence.

Expressing. In collecting material, I had paid no attention to expression, my only thought being to get before me all the raw material I might need. The items, consequently, were in crude shape. So my final step was to revise, keeping in mind clearness, brevity, uniformity. Eventually each bit of advice was expressed in a single imperative sentence, brief and, I hope, perfectly clear. In nearly every case, however, I found it necessary to supplement the imperative sentence with a few sentences of explanation.

Imagine that the class has been appointed a committee to give advice in regard to some matter—perhaps something suggested in the list below. Working collectively at first, then through a smaller committee, prepare a composition embodying the advice. Adopt some plan at the outset, not necessarily the one given above.

Safety First in Motoring
Fire Prevention
Etiquette Rules in Motoring
Advice on Reading
Ways of Being Loyal to One's School
Safety First in Canoeing
Keeping Well
Etiquette Rules for Freshmen
Taking Care of a Dog
Ways of Becoming Deservedly Popular

EXERCISE 12

Write a composition bearing the title How to Make Explanation Effective.

The main purpose of this exercise is to review what has been learned through practice. It is suggested that, as a preparatory step, there be class discussion followed by coöperative planning, and that the blackboard be used in recording and arranging material. The final writing of the composition should be done by each pupil independently.

EXERCISE 13

This is but a suggestion. By way of bringing the composition work in Course III to an appropriate close, the members of the class, each contributing an article, might prepare a booklet bearing one of the following titles:

How They Did It
How We Did It
How To Do It
How It Works

Accounts already given in class, if revised, might be used, or entirely new ones. The first article in the book might be the one judged to be best. A few illustrations would make the collection more attractive.

DRILL

PRONUNCIATION

1

Even among cultured people there is not perfect agreement as to the sounds which should be given to *a*, *e*, and *u* in certain words. How do you pronounce the following words?

As a pupil pronounces each word, let the other pupils and the instructor act as critics.

ask
aunt
bath
calf
half
duel
duke
duly
duty
figure
laugh
pass
past
path
staff
gratitude
latitude
peculiar
produce
reduce
drama
father
parent
radio
rather
rude
student
stupid
true
truth
grew
news
threw
blue
crude
Tuesday
tune
rule
avenue
attitude

2

Ph, *th*, and *ngth* trouble some whose pronunciation of most words is very good. Probably you do not say *wid* for *with*, but you may have difficulty with *strength*.

Pronounce the following:

breadth
brother
diphtheria
diphthong
father
fifth
length
mother
other
strength
thief
thought
thirty
thousand
though
through
Thursday
together
whether
width

WORDS SOMETIMES CONFUSED

1

Affect, effect. Remember first that *affect* is not used as a noun. Thus one should not write *The affect was good* but *The effect was good.* Remember next that though both words are used as verbs, *affect* has several meanings while *effect* has but one: to bring about or accomplish. The doctor, we say correctly, *effects* a cure.

Are you sure that you never confuse the following?

steal
steel
soar
sore
desert
dessert
accept
except

Which of the words in each parenthesis should be retained?

1. Like causes produce like (affects, effects). 2. What would be the (affect, effect) if we all shouted at once? 3. Would anything be (affected, effected) if we all shouted at once? 4. Let us see if we cannot (affect, effect) a compromise. 5. He seems deeply (affected, effected) by this sad event. 6. He was accused of (stealing, steeling) a (steal, steel) chain. 7. The aviator who (soared, sored) above the village had a (soar, sore) thumb. 8. We ate our (desert, dessert) as the train sped across the (desert, dessert). 9. He would (accept, except) no reward. 10. How many (acceptances, exceptancies) have you received in response to your invitation?

2

Lose, loose. *Lose* rhymes with *twos;* its past tense is *lost.* Notice that *lose* and *lost* are spelled with one *o.* *Loose* rhymes with *goose.* The adjective *loose* means the opposite of *tight, secured, fastened.* The following jingle may help you to remember the distinction:

The old white goose,
They say, is loose.
By ones and twos
Our geese we lose.

If you are sometimes troubled by the following words, study their meanings as given in a dictionary.

seams
seems

berth
birth

advice
advise

prophecy
prophesy

Write from dictation:

1. I lose my patience when the dog gets loose. 2. I hear a rattle; is something loose? 3. It seems one of the seams had ripped. 4. What is the date of your birth? 5. I am always losing my gloves. 6. Your prophecy came true. 7. Have you ever slept in an upper berth? 8. I prophesy that you will win. 9. Few accept my advice. 10. I advise you to go.

3

Lightens, lightening, lightning. *Lightning* means a flash of electricity, especially such as is seen during a thunderstorm. *Did you see that flash of lightning?* we say. We should also say *It lightens*, not *It lightnings*, when referring to flashes of electricity in a storm. *Lightening* may mean making clear or bright, or it may mean making less heavy. Thus we speak about lightening a load.

If you sometimes confuse the following words, consult a dictionary.

peal
peel

suit
suite

cereal
serial

corps
corpse

Write from dictation:

1. My dog trembles when it thunders and lightens. 2. We should think about lightening his burden. 3. They were peeling oranges when the bells began to peal. 4. The corpse was buried with due ceremony. 5. He joined the drum corps. 6. I do not enjoy thunder and lightning. 7. They soon found a suite of rooms to suit them. 8. He nearly spilled the dish of cereal every time it lightened. 9. A corps of cadets was parading on the campus. 10. He read a serial while the cereal was cooking.

4

Formally, formerly. We speak of a formal invitation, meaning one that is conventional, or given according to fixed rules—the opposite of informal. *Formally* is the adverb corresponding to *formal. Formerly* means *some time ago.* The word is correctly used in this sentence: *Our gardener was formerly a sailor.*

Precede, proceed. When Mrs. Malaprop says "You go before and I will precede you," she blunders; for to *precede* is to *go before.*

Be sure that you distinguish between these words:

base	bare	human
bass	bear	humane

Choose between the words in parenthesis.

1. (Formally, Formerly) this avenue was a country road. 2. It is not (human, humane) to treat him so. 3. The speaker who (preceded, proceeded) me is a senator. 4. We (barely, bearly) escaped the (bare, bear). 5. They then (preceded, proceeded) to elect a chairman. 6. The man who plays third (base, bass) sings (base, bass). 7. (Formally, Formerly) the bear was permitted to roam, but after he chased the (base, bass) singer, we chained him. 8. The matter was discussed (informally, informerly). 9. (Formally, Formerly) the meetings were held in the basement. 10. Are we all ready to (precede, proceed)?

5

Respectfully, respectively. From the common word *respect* are formed *respectful* and *respectfully.* At the close of a letter one writes, correctly, *Respectfully yours. Respectively* means *singly in the order designated.* In the sentence *Prizes of five, three, and two dollars were awarded Arthur, David, and John respectively,* the meaning is that Arthur received five dollars, David three, and John two.

Bring, take. We say, correctly, *Bring your friends with you.* We say, incorrectly, *May I bring this to my teacher?* We should say *May I take this to my teacher?*

Are you sure that you always use the following words correctly?

ascent
assent
later
latter
partition
petition

Invent sentences in which the following words are so used as to show that you know how they should be employed: respectfully, respectively; ascent, assent; later, latter; partition, petition.

Try to think of sentences in the writing of which one might hesitate before deciding whether bring *or* take *is the correct word to employ.*

6

Complement, compliment. The second of these words is familiar, and also *complimentary*. The first is more difficult to understand. It is most commonly employed, as a noun, to denote something which completes that which is incomplete. In geometry, the complement of an angle of twenty degrees is an angle of seventy degrees, which is needed to make a right angle. In grammar, the object of a verb is sometimes called its complement, for it completes the assertion made by the verb. We sometimes say of a thing that it has its full complement of parts, meaning that no parts are missing.

Allusion, illusion. These words are especially troublesome. An *illusion* is a deceptive appearance. A good example is the mirage. An *allusion* is a casual reference. In an address on Lincoln a speaker might *allude* to Washington; that is, he might refer casually to Washington. In talking about wealth, one might *allude* to the Midas myth or to the parable of the rich man found in the New Testament.

Explain the meaning of the italicized words.

1. He sent us *complimentary* tickets. 2. The *complement* of a verb is not always a noun. 3. We thought we saw a ship, but it was an *illusion*. 4. During his visit he *alluded* to his European travels many times. 5. Please accept this book with my *compliments*. 6. Please

do not *allude* to this matter again. 7. This *illusion* was produced by a curved mirror. 8. The company has its full *complement* of men and officers. 9. The poem is difficult to understand because it contains many *allusions* to Greek myths. 10. We were careful not to *allude* to his delusions.

7

Write ten sentences in which the following words are so used as to show that you know their correct meaning: canvas, canvass; deceased, diseased; ceiling, sealing.

8

Write from dictation:

When we reached the *base* of the mountain, the *bass* singer and the leader of the drum *corps* suggested that we build a fire and cook some *cereal* before *proceeding* to make the *ascent*. To this the others *assented*. We were *all ready* to begin eating when there came a *peal* of thunder; then it began to *lighten*, and soon the rain came in torrents. We *barely* escaped a drenching by taking refuge in a *bear's* den.

Laying down the *serial* he had been reading, Mr. Blank wandered about the *suite* examining the new *canvas ceilings*. He wondered if it would do to *petition* the landlord to *partition* off a corner of the bedroom for a *clothes* closet. Perhaps it would be *all right* if he enclosed in his *petitioning* letter *complimentary* tickets to one of his lectures. As he was *sealing* the letter, he recalled that he had delivered that lecture the *preceding* evening.

PUNCTUATION

Quotation Marks

Martha said that she could not go.
Martha said, "I cannot go."

The first of these sentences reports what Martha said, but not word for word. The second gives the very words she used. That is what the quotation marks say to the reader. "All the words enclosed by us," they say, "were actually spoken by Martha." (Notice the comma after *said*. Note, too, that the period after *go* comes before the quotation marks.)

I cannot go, as used in the second sentence, is called a direct quotation. *That she could not go*, in the first sentence, is called an indirect quotation.

Martha said, "I cannot go. I shall be out of town. I am very sorry."

This illustration shows that when a direct quotation is made up of a number of sentences, one set of marks suffices to indicate where the quotation begins and ends. (Notice that there is a comma after *said*, and that the period after *sorry* comes before the quotation marks.) If, however, a quoted passage is made up of a number of paragraphs, the marks are placed before the first sentence in each and after the last sentence in the last paragraph. Thus if there are three paragraphs, the marks appear four times.

"I am sorry," said she, "but I cannot go; for," she explained, "I shall be out of town."

This illustration shows what is done when a direct quotation is interrupted by such expressions as *said she* and *she explained*. The marks are used times enough to shut out all such interrupting expressions. (Notice where the commas are placed in relation to the quotation marks.)

"When Martha said 'I cannot go,' I am sure she meant it," insisted Mary.

"I am sure," insisted Mary, "that Martha meant it when she said 'I cannot go.' "

These sentences show that when a direct quotation forms part of another quotation, it is set off by single quotation marks.

Ivanhoe is a character in the novel "Ivanhoe," written by Sir Walter Scott.

Ivanhoe is a character in the novel *Ivanhoe*, written by Sir Walter Scott.

Titles of books and magazine articles are sometimes enclosed by quotation marks, though many writers prefer to indicate titles by means of italics, as in the second illustrative sentence. Words that are to be printed in italics should be underlined in the manuscript sent to the printer.

Here, then, are the rules governing the common uses of quotation marks:

1. Double quotation marks are used to set off direct quotations. If a quoted passage contains a number of paragraphs, the marks are placed before the first sentence in each and after the last sentence in the last.

2. Single quotation marks are used to set off a direct quotation which forms a part of another direct quotation.

3. Double quotation marks are sometimes used to enclose (a) the title of a book or magazine article, (b) the name of a newspaper or magazine. It is preferable, however, to italicize such titles.

1

Punctuate. Supply capitals where they are needed. Bear in in mind that if a quoted sentence is broken by said he *or a similar expression, the first word in the second part does not necessarily begin with a capital. The presence of quotation marks does not affect the use of capitals in any way.*

1. Follow me he said
2. He replied the boat leaves at two oclock
3. You must turn back he insisted the flood has weakened the bridge it is not safe
4. Clifford Pyncheon is a character in House of the Seven Gables
5. One of you must go he explained which shall it be
6. The boys he said were not yet ready
7. When the conductor called out the next stop will be Windsor said Mr. Rose I gave a jump for I should have left the train at Hartford.
8. Did he say that he couldn't or that he wouldn't asked mother
9. Halt who goes there the sentinel cried
10. Nonsense growled the sleepy giant I'll have my nap out come who may

2

Write from dictation:

1. "The boat leaves at two o'clock," he said.

2. "When does the next boat leave?" they asked.

3. Just as I was pulling in the trout, my eye caught sight of a sign which read, "No fishing allowed."

4. The title of the book is "Moby Dick." Moby Dick is the name of a whale.

5. "What a silly child I am," she said. "I must take courage and go on."

6. "He did not say 'This is my house,' " she insisted, "but 'This is my home.' "

7. Tom bowed awkwardly and then said, "Ladies and gentlemen," which made everybody laugh, for there was but one lady present.

8. "Well," he said, "we must make the best of it."

9. "I do not know where to begin," he said. "There is ever so much to tell. What do you want to know about most?"

10. "I hate that man!" cried Lamb.

"Why do you hate him?" said his friend. "You don't even know him."

"Of course I don't know him. How could I hate him if I knew him?"

3

Criticize punctuation and the use of capitals.

1. "By Wednesday night," he said, "We shall know more about it."

2. "Where did you park your car"? asked the judge.

3. "Is there no other road we can take" he asked?

4. "And that," he said, was more than we bargained for."

5. He asked "What we wanted," and we called back, "Nothing, sir."

6. "I remember the very words he used," Mrs. Brown said. "He said 'Take the third turn to the left after passing the schoolhouse."

7. "What a pity," she exclaimed, "that we did not know about it." "He might have gone in our car."

8. I read in the "*New York Times*" a long account of the gale.

9. "The machine," he explained, "was shipped to us without instructions, and we did not know how to make it work.

10. "I came," she sobbed, "To see the grand procession pass, and hear the people shout long live the King."

COURSE IV

COMPOSITION

Describing (Section A)

DRILL

Pronunciation
Spelling
Punctuation
    Comma

DESCRIBING (SECTION A)

The importance of description is impressively illustrated by any photoplay that has been made from a novel—one of Dickens's, for example. What is such a play but picture after picture, with merely a few words of explanation thrown on the screen now and then? The pictures were found, by the maker of the play, in the words Charles Dickens wrote. No page in any of Dickens's novels is without its word-pictures.

The importance of description is well illustrated, too, in this common experience: You are telling a group about something you have witnessed; let us say a street accident. Again and again you are interrupted by questions. What prompts the questions? It is a desire to see, in imagination, quickly and accurately, what happened. Your listeners are eager for more pictures. How difficult to follow is an explanation of the way a machine works unless a description of the appearance of the machine is first given. Even in persuasive argument, description is often important. A plea for funds to relieve suffering is unlikely to move people to contribute unless it is accompanied by words picturing distress.

Nor should it be forgotten that description includes not merely records of what the eye sees but records of all other sense impressions, those gained by listening, tasting, and smelling, and through the sense of touch. A seaside description, for example, might tell of the shore line of a bay, the color of the water, the "feel" of hard, sun-warmed rocks, the sound of breakers, the smell of drying seaweed, and even the taste of salt spray. Think of all that a description of a chocolate sundae might be made to include!

EXERCISE 1

This morning we followed familiar trails leading from our homes to the school building. As each followed his particular trail, his eyes were continually collecting pictures for him. What a variety would be revealed if the pictures any one of us collected could be thrown on a screen. A much greater variety would be revealed if all the pictures thus collected by all of us could be so displayed; and this would be true not only because we follow different trails but because no two persons notice the same things.

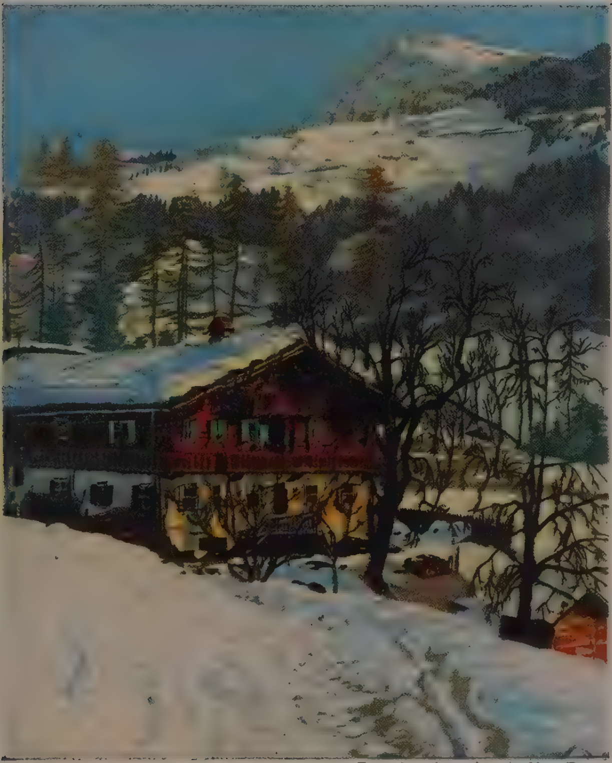
Tomorrow bring to class a composition picturing something seen on the trail you follow in going to and from school.

Here are suggestions which may prove helpful:

First, it does not matter what you picture, so do not lose time in selecting a subject. A building will do, or any part of a building—a window, a doorway. Or you may prefer to picture a person, an animal (for example a cat), a tree, a motor car, a rubbish barrel, a fruit stand, a hydrant. Anything will do that catches your eye and holds your attention.

Second, the length of the composition is not important; but it is important that your words, few or many, present a clear, true picture. That, of course, is the purpose of description. Begin abruptly in some such way as this: *On my way home, yesterday, I saw*, etc.

Third, camera pictures often disappoint because they are not clear. The clerk at the shop where the films were developed explains the trouble by saying "Under-exposed." He means that the sunlight was not given sufficient time to pass through the lens and imprint on the sensitive gelatine-covered film a clear picture. It takes time to register a picture with the eye, which is but a lens with a sensitive plate back of it. Take a long look, therefore, at whatever you are to describe.



From the color etching by Hans Figura

KITZBÜHLERHORN

EXERCISE 2

Picturing usually involves recollecting, and not uncommonly word-pictures are unsatisfactory because they are attempted before sufficient time has been taken for the recollecting process. A few details may come to mind quickly; others must be given time. They must be coaxed. And since details recalled have a way of vanishing again, it is well to jot down recollected items as they come. The assembling of items in orderly sentences can wait.

Here is a collection of such jottings. Eight or ten items came to mind almost instantly, the rest more slowly, and the last two straggled in after it was thought that the list was complete.

A Canoe I Once Owned

Built of mahogany.—Sixteen feet long.—Decked fore and aft.—Three-inch combing around the pit.—Yawl rigged.—Cordage small, braided like window-cording.—Rudder manipulated by tiller ropes.—Brass centerboard.—Nickel trim.—Color a rich mahogany red; decks shining with spar varnish.—Sails much too large for safe cruising; designed for racing.—Blue pennant at main-mast peak.—Three-foot beam or less.—Centerboard encased in box two and one-half feet long.—Sails somewhat discolored with mildew.

Make a similar collection of notes, recording the items in the order in which they are recalled.

Perhaps a suitable subject will be brought to mind as you glance through this list:

A house you once lived in. Something you once made. A place where you once spent a vacation. A dog or a cat or some other animal. A pond or a swimming-hole. A former acquaintance. A costume. A boat.

EXERCISE 3

With practice one may learn to memorize the appearance of objects, just as one memorizes passages from literature.

On your way home from school, select, as in Exercise 1, something to picture. Memorize its details, so that a day later, without the aid of notes, you can write a description of it in the classroom.

An exercise of this kind can be made competitive if, instead of something seen on the way to school, an illustration found in this book is taken for memorizing purposes and a list of notes (like those given in *A Canoe I Once Owned*) is called for.

EXERCISE 4

How quick are your eyes? How much can they "take in" at a glance? Here is a test:

The instructor will name some object in plain sight, or throw open a cupboard door, or display a large poster. Be quick! Observe all that you can in twenty seconds. Then compose, as deliberately as you please, a word-picture of what you saw.

The experiment may be made more difficult if taking notes is forbidden and the picturing delayed till the following day.

EXERCISE 5

It was the completest and most desirable bedroom ever seen—in the stern of the vessel; with a little window, where the rudder used to go through; a little looking-glass, just the right height for me, nailed against the wall, and framed with oyster shells; a little bed, which there was just room enough to get into; and a nosegay of seaweed in a blue mug.

In this description Dickens does not attempt to make a complete picture. His purpose is to call attention to things that little David Copperfield's eyes would quickly note—the window, the looking-glass, the bed, the nosegay of seaweed—and to convey the impression that, to David, the room looked complete and desirable. An older person might have thought the bedroom a stuffy little hole; his eyes might have noted a different set of details.

The Captain turned on the electric stove in his cabin, for the night was cold. It was a snug sanctum. At the portholes were little chintz curtains; over the bunk was a convenient reading lamp. On the wall a brass pendulum swung slowly, registering the roll of the ship. The ruddy shine of the stove lit up the orderly desk and the photographs of the Captain's family.

Think what *snug sanctum*, as here employed, means. Evidently the one who wrote this description sought to convey the notion of comfort and seclusion. The picture is not complete, not like a photograph; yet the few details given are sufficient to convey the desired impression.

Write a brief description patterned after one of the two just examined. Give but few details, yet let them be such that they emphasize one or two things only. If you care to, begin with one of the following sentences:

1. It was one of the oddest rooms I have ever been in. (Emphasize *oddity* in your description.)
2. The dinner table presented a tempting array. (Make the reader see the array and let your description be such as to make the array seem tempting.)
3. Beyond any question, it was the last word in shabby, worn-out automobiles—this car which Billy proudly drove into the yard and parked beside his father's Rolls-Royce. (Look well after the words *shabby* and *worn-out*.)
4. From his window he looked down upon an ill-kept street.
5. One could see at a glance that the house had not been occupied for a long time.
6. One did not need to be told that Sam was all dressed up and ready to go somewhere.
7. Mary looked about her new room with delight.

EXERCISE 6

The bewildered Gissing looked about the room. The mahogany flat-topped desk with a great sheet of plate glass shining greenly at its thick edges; an inkwell, pens and pencils, a little glass bowl full of bright paper-clips; one of those rocking blotters that are so tempting; a water-cooler which just then uttered a seductive gulping bubble; an electric fan, gently humming; wooden trays for letters and memoranda; on one wall a great chart of names, lettered Organization of Personnel; a nice domestic-looking hat-and-coat stand; a soft green rug— Ah, how alluring it was!

Like the passages which serve as models in the preceding exercise, this description is of the rapid inventory kind, item following item, a listing of what catches the eye at a glance. Observe, however, that items are not merely named as they might be in a catalog or in a bill for goods; nearly every item is accompanied by picture-bringing words. The desk is of mahogany and is flat-topped; the bowl containing clips is of glass. This characteristic is equally noticeable in the description of David Copperfield's room. We are told not only that there was a mirror but that it was *little, just the right height, nailed to the wall, framed with oyster shells.* Some of the descriptive "tags" in the passage we are examining introduce color and sound. The glass cover to the desk shines greenly at the edges, the paper-clips are bright, the rug is a soft green. The water-cooler makes a "gulping bubble," the electric fan a gentle humming.

Write a short description, of the rapid inventory kind, patterned after the one just examined. Use picture-bringing tags freely, not forgetting color; and if the subject permits, introduce sound.

It will be best to describe something as you are actually looking at it, not something remembered or imagined. Here are suggestions:

Any room at home, at school, or elsewhere. A new car model. A store counter. A desk. A box full of odds and ends. The contents of a drawer, as they are pulled out for inspection. A workbasket. A bench. A yard or field. A store window display.

EXERCISE 7

Whenever we say the word "nest," what a crowd of pictures we see—the stickleback's nest among the water weeds, the lamprey's stone nest in the bed of the river, the wasp's nest hanging from a branch, the bumble-bee's nest in a mossy bank, and half a hundred more. . . . But the climax is, of course, among birds. Think of the weaver-bird's nest dangling from the tip of a branch overhanging a stream; the rook's nest swaying on the topmost branches of the tree; the sea-swallow's nest made of the consolidated juices of the mouth and glued on the side of a precipitous cliff; the nest of the thrush, so well plastered within and well woven without; the two-story clay nest of the South American oven-bird—a hard structure as big as one's head; the beautiful feather-nest of the eider duck made of down from the bird's own body; and the nest of the long-tailed tit made of over two thousand feathers which the bird has individually gathered. What industry, what skill, what patience—and not for self!

—*Science, Old and New*, by J. Arthur Thompson.

This interesting passage enumerates ten or twelve nests of different kinds brought to mind by the mention of a single word. Note that mention of each kind of nest is accompanied by a little descriptive, identifying tag. For example, the oven-bird's nest is described as two-storied, built of clay, "as big as one's head." Imitating such a passage provides profitable training in recollecting, and in brief, identifying description.

Write a paragraph patterned as closely as you please after the one just examined, but with some other word substituted for nest.

For example, write a paragraph beginning "Whenever the word *airship* is mentioned, what a crowd of pictures I see." Here are other words which might be substituted: *dog*, *bird*, *hat*, *good things to eat*, *automobile*, *street*, *necktie*, *lampshade*, *chair*, *tree*, *athletic goods*, *tools*. Remember that an important element in this exercise is the selecting of descriptive tags.

EXERCISE 8

Full, minute description, previous exercises suggest, is not always called for. It may not be needed, or there may not be time for it. Usually one must select for mention a few details out of many. Which details? Commonly, those which the imagination of the one for whom the description is intended cannot supply—identifying details. Is your eye accustomed to note marks of identification?

Write answers to one or more of the following questions as the instructor may indicate. Let ten lines be the extreme limit for each answer.

1. "How shall I be able to pick him out from the crowd?" (Imagine that, because you are unable to meet a guest who will arrive by train, you have asked an obliging friend to meet him. Let the guest be someone whom you know well.)
2. "How does the new model differ from the old?" (You have bought a new car. A friend, imagine, is asking you about it. Confine your answer to details such as the eye can see, details that will enable the friend to form a picture. Select a model with which you are familiar.)
3. "What kind of place is it?" (Imagine that the question refers to a village where you have spent a vacation, or to a street, a bit of land, or a club room, and that the questioner is interested in appearances only.)
4. "How was the table arranged?" (This question, you may imagine, refers to a dinner table arranged with some care.)
5. "What kind of table is it going to be?" (For *table* you may substitute anything else made in the manual training shops. Imagine that the inquirer would like to picture in his mind how the piece of furniture will look when completed. If you are not taking manual training, substitute a piece of furniture from your home.)
6. "How good an athletic field have you?" (Imagine that the questioner is from another school. Let the description be such that he will get an accurate picture.)

EXERCISE 9

Repeat the experiment indicated in the preceding exercise, with the question such that all members of the class may give an identifying picture of the same thing.

For example, a well-known building or plot of ground may be identified, or some well-known person. Or imagine that one of the illustrations in this book is hidden away in a collection of somewhat similar pictures, and that it must be so described that a searcher can pick it out.

EXERCISE 10

Picture any two things in such a way as to emphasize how they differ in appearance. Choose from the following list if you wish.

1. An orange and a lemon—or any other two kinds of fruit.
2. A robin and a starling—or any other two kinds of birds.
3. Two makes of automobiles.
4. Two breeds of dog—or cow.
5. A football and a baseball.
6. A speedboat and an ordinary motor boat.
7. A fireman's costume and a policeman's costume.
8. Two trees of different varieties.
9. Two gowns.
10. An airplane and a dirigible.
11. A garden before and after a hard frost.
12. Two brooks with which you are well acquainted.
13. A street before and after it has been paved.
14. The view from a window—10 A.M. and 10 P.M.
15. A football field two hours before a game and an hour after a game.
16. Two faces from a family album.
17. A car before and after an accident.
18. The view from a window—on a summer night, on a winter night.

Although the main purpose of this exercise is to impress the importance of items which identify, a second purpose is to give practice in choosing words. We all know, for example, how a lemon differs in appearance from an orange; but a clear, truthful statement of the points of dissimilarity calls for great care in the selecting of descriptive terms.

EXERCISE 11

Note how the picture becomes more distinct as details are added.

A man
A tall man
A tall, lean man
A tall, lean man, gray-haired
A tall, lean man, gray-haired, with sunken black eyes
A tall, lean man, gray-haired, with sunken black eyes, shabbily dressed, stepped forward.

A chair
An old chair
An old armchair
An old armchair of dark oak
An old armchair of dark oak with a leather-cushioned seat stood near the fireplace.

A tree
A tree eighty feet high
A tree eighty feet high with a trunk diameter of two feet
A tree eighty feet high with a trunk diameter of two feet, its bark rough and scraggy
A tree eighty feet high with a trunk diameter of two feet, its bark rough and scraggy, its branches broadly ascending
A tree eighty feet high with a trunk diameter of two feet, its bark rough and scraggy, its branches broadly ascending with dull olive-green leaves, bore the label Black Poplar.

The final sentence in each of these groups reveals that by perseveringly adding item to item one can make a fairly complete picture within the compass of a single sentence. This suggests a number of interesting experiments.

(a) A noun like *man*, *chair*, *tree*, *field*, *street*, *doorway* having been chosen and written on the blackboard, let the members of the class add descriptive modifiers, keeping the growing picture a sensible one, until, the collection of details having become all that one sentence should carry, it seems best to add a predicate and bring the sentence to a close.

(b) Some object in the room, or the room itself, having been chosen, proceed as in the first experiment.

(c) An object having been chosen, let the members of the class, each working independently, compete to see who can give, in a single sentence, the best description of it.

(d) An illustration in this book having been chosen—for example *Alone*, *Kitzbühlerhorn*, *The Night Watchman*—let the members of the class compete to see who can give, in not more than three sentences, the best description of it.

Try such of the above experiments as the instructor may indicate.

EXERCISE 12

A common way of picturing is through comparison. Poets employ this method freely; the beauty of many a passage is found in a well chosen simile. But we all employ it in daily conversation about practical things.

Study the comparisons in the following passages. Are all equally good? Which ones do you like best?

1. I followed him to another part of the garden. Soon he stopped and pointed to a little stream of water, *no bigger than a man's arm*, which issued by a broken conduit from a bank of earth.

2. Twenty-five small planes, *looking like so many gnats*, dipped and soared and whirled, making pretty patterns against the clouds.

3. There is a solitary convent perched upon the mountain-side, *like a swallow's nest.*

4. Alice caught the baby with some difficulty, as it was a queer-shaped little creature, and held its arms and legs in all directions—"*just like a star-fish,*" thought Alice.

5. The air was blue and transparent, and in the background stood Vesuvius, inky black, with its column of fire *like the stem of a pine tree.*

6. Now they entered a drive leading up onto a snow-covered knoll. On top, *like the decoration on a frosted cake,* was a capacious house with generous chimneys running up its sides and a great dark roof slanting at a generous angle between them.

7. That day the river was *like bronze.* The sky was giving a bluish cast to the metallic waves.

8. He was a mongoose, *rather like a little cat in his fur and his tail, but quite like a weasel in his head and habits.* His eyes and the end of his restless nose were pink; he could scratch himself anywhere he pleased, with any leg, front or back, that he chose to use; he could fluff up his tail till it *looked like a bottle-brush;* and his war-cry, as he scuttled through the long grass, was "Rikk-tikk-tikki-tikki-tchk!"
—KIPLING.

9. The moon was *a ghostly galleon tossed upon cloudy seas,*
The road was *a ribbon of moonlight* over the purple moor.
—NOYES.

10. So spake Lavaine, and when they reached the lists
By Camelot in the meadow, let his eyes
Run through the peopled gallery which half round
Lay *like a rainbow fall'n upon the grass.* —TENNYSON.

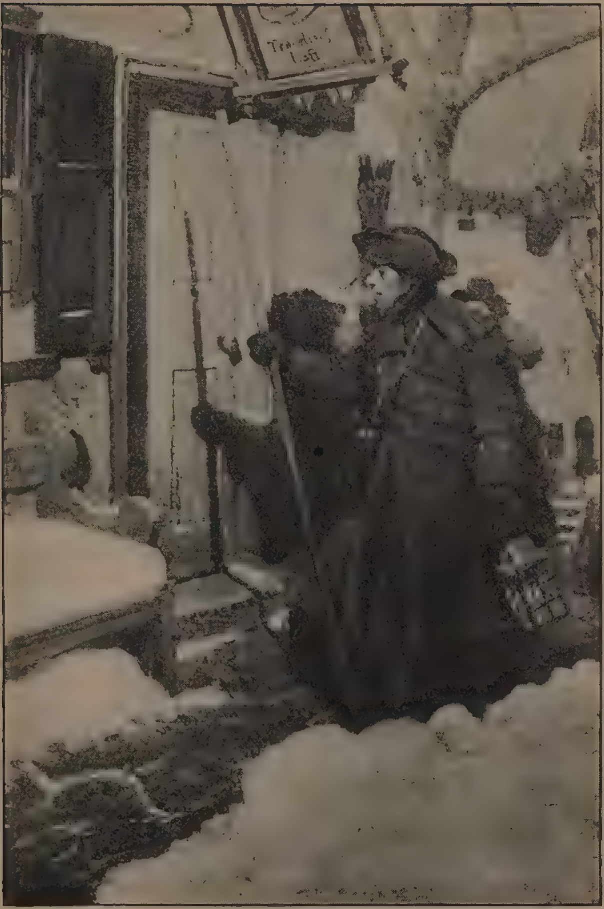
Write as complete a description as you can in not more than thirty words. Choose modifiers with care, making every one count, and remember that through comparison a few words may be made to do the work of many.

Here are possible subjects: 1. A starling, or some other kind of bird. 2. A hollyhock in blossom, or any other flower. 3. A snowshoe, a ski, a tennis racquet, or a fish pole. 4. A moccasin, a slipper, a football player's helmet, or a catcher's glove. 5. A rabbit or some other four-footed animal. 6. A tree.

This exercise might be made a contest, each well chosen descriptive detail counting ten, each well chosen comparison counting twenty.

EXERCISE 13

Probably you have listened through the radio to an account of some great celebration such as that with which Lindbergh was greeted on his return from Europe. The announcer, in some lofty perch, looked on and tried to tell a satisfactory story. From his words you were able to form picture after picture in your mind of what was taking place. But knowing well that *How does it look?* was not the only question his radio



From the painting by Stanley M. Arthurs

THE NIGHT WATCHMAN

audience would have him answer, the observer tried to report also the medley made by soaring airplanes, shrieking whistles, parading bands, and the applauding crowds. He tried to answer the question *How does it sound?*

To describe, let us remind ourselves, often means more than to picture. Description may have to do with impressions other than those received through the eye. Very commonly it has to do with impressions received through the ear. The dictionary contains hundreds of words used in naming and describing sounds, a reminder that we live in a world far from silent. Here are a few:

bang, beat, blare, boom, buzz, clang, clatter, click, crack, crackle, creak, crunch, drone, grate, gurgle, hiss, hoot, howl, hum, jingle, lisp, moan, murmur, rattle, roar, rumble, rustle, screech, swish, tap, thud, tick, toot, twang, whine, whistle.

Arrange any twenty of these words in columns and place after each a noun with which it might be used. For example, after buzz *place* fly *or* bee.

A word from the list having been agreed upon, let the members of the class compete to see who can list the greatest number of nouns with which it might be used.

EXERCISE 14

Ticking of a clock—crunching footsteps on a crushed stone driveway—engine sounds of a passing automobile—a carpenter's hammering, a long way off—clicking sounds of dishes being washed in the kitchen—a woman's voice from the house next door—chirp of a cricket—slam of a door—gurgle of water escaping from the kitchen sink—shriek of a locomotive, perhaps two miles away—voices of children playing in the next street—notes of an oriole, coming from an elm tree—a locust's shrill call—the grinding noise of a lawn-mower in a neighbor's yard.

This is an imperfect record of sounds heard during a period of three or four minutes on an August morning. Note that there are a number of descriptive words, for example *crunching, gurgle, shriek, grinding.*

Record all the sounds your ear can detect during a period of five minutes.

If this experiment is tried in the classroom, it might be made competitive, with two points awarded for each sound recorded and two for every descriptive word.

EXERCISE 15

The broth doth bubble in the good black pot.

Do you like the word *bubble?* You have heard the sound, and doubtless it brings to mind other sounds made when things are cooking. Then perhaps you begin to recall a troop of sounds made by liquids, especially water—the drip from a leaky faucet, the sounds a little brook makes, the boom and swish of waves as they pound on a sandy beach during a storm. Is it not remarkable how one sound suggests another? Here are two experiments:

List as many sounds made by water as you can recall. Try to use descriptive words in naming the sounds.

List all the sounds brought to your mind by one of the following quotations:

(a) A bare foot pattered on the deck.

(b) And the old wind woke and moaned in the spars.

(c) Blended with the noise of the twenty-five tiny planes was the zoom of the larger ones.

The first, for example, may bring to mind many different sounds made by the feet of human beings and the lower animals.

EXERCISE 16

Write a composition about sounds, selecting a group suggested below. In your preparation, begin by making a list.

1. Sounds at a football game. 2. How we are wakened at camp. 3. Barn sounds. 4. Cold weather sounds. 5. At the band concert.

6. Rain. 7. Lying awake. 8. Bells and whistles. 9. Sounds I like to hear. 10. Automobile sounds. 11. Sounds difficult to describe. 12. The clocks in our house. 13. Kitchen sounds. 14. Sounds of a steamer as it makes a landing. 15. Five o'clock in the city. 16. Evening in the country. 17. Voices. 18. Just before getting up in the morning. 19. Heard in a pullman berth—or a steamship cabin 20. Is it a burglar? 21. Aviation field sounds.

EXERCISE 17

It may help a little in our endeavor to train our eyes to note color and form, and to accustom ourselves to include them in our descriptive writing, if we form the habit of noting details of color and form encountered in our reading.

Pick out words denoting color or form, and observe how important they are.

1. It was a little deep-blue harbor.

2. Old Grizzle, grumbling crossly to herself,
Doth take the blue bowl from the corner shelf.

3. The pit was a saucer-shaped concave, naturally formed, with a top diameter of about thirty feet.

4. It was a brown, square building, covered, as buildings often are in treeless countries, by a dome.

5. Nothing moved in the sky, land, or sea, except a frill of milk-white foam along the narrow angles of the shore.

6. The back of his neck was burnt a bright red.

7. In a moment the red glare from the headlight streamed up the snow-covered track before the siding and glittered on the wet, black rails.

8. The cow standing erect was of the Devon breed, and was enclosed in a tight warm hide of rich Indian red, as absolutely uniform from eye to tail as if the animal had been dipped in a dye of that color, her long back being mathematically level.

9. The chimneys breathed with a faint blue smoke.

10. A big black steamer with a long loop of smoke streaming, with portholes lighted, with lights everywhere, is putting out to sea.

11. He [an elephant] stood still, looking out across the moonlight, his head a little raised and his ears spread like fans, up to the great folds of the Garo hills.

12. The east side of the gulf is fringed with islands, some solitary, others in groups. On the blue background they seem to float on silvery patches of calm water, arid and gray, or dark green and rounded like clumps of evergreen bushes, with the larger ones, a mile or two long, showing the outlines of ridges, ribs of gray rock under the dark mantle of matted leafage.

13. There was a ruined summer-house of white marble in the center of the terrace, built for queens dead a hundred years ago. The domed roof had half fallen in and blocked up the underground passage from the palace by which the queens used to enter; but the walls were made of screens of marble tracery—beautiful milk-white fretwork, set with agates and cornelians and jasper and lapis lazuli, and as the moon came up behind the hill it shone through the openwork, casting shadows on the ground like black-velvet embroidery.

—KIPLING.

Notice that though adjectives are employed in picturing forms and shapes, nouns are useful too—for example *dome*, *loop*, *tracery*, *fretwork*. The number of picture-bringing nouns used in description is large. Think how commonly we employ such words as *mound*, *hollow*, *rut*, *bank*, *hillock*, *ravine*, *harbor*, usually, however, with modifiers. Notice, too, the frequency of comparison. In 3, the pit is *saucer-shaped;* in 5, the foam is *milk-white.* The elephant's ears (11) are spread *like fans;* in 13, the shadows on the ground are likened to *black-velvet embroidery.*

EXERCISE 18

Study these paragraphs. Pick out all words denoting (a) *size,* (b) *shape or form,* (c) *color,* (d) *movement. Pick out all comparisons. How many animals are mentioned?*

I am never tired of looking in a pond. What busy life is there in that green world! On the warm mud of the edges, the frog's little tadpole basks and frisks in its black legions; down in the water, the orange-bellied newt steers his way slowly with the broad rudder of his flat tail; among the reeds are stationed the little fleets of the caddis-worms, half-protruding from their tubes, which are now a tiny bit of stick and again a tower of little shells.

In the deep places, the water-beetle dives, carrying with him his extra supply of breath, an air-bubble at the tip of the wing-cases and, under the chest, a film of gas like a silver breastplate; on the surface the ballet of those shimmering pearls, the whirligigs, turns and twists about; hard by, there swims the troop of the pond-skaters, who glide along with side-strokes like those which the cobbler makes when sewing.

Here are the water-boatmen, who swim on their backs with two oars spread crosswise, and the flat water-scorpions; here, clad in mud, is the grub of the largest of our dragon-flies, so curious because of its manner of moving: it fills its hinder parts, a yawning funnel, with water, spirts it out again, and advances just so far as the recoil of its water cannon.

There are plenty of peaceful shellfish. At the bottom, the plump river-snails discreetly raise their lid, opening ever so little the shutters of their dwelling; on the level of the water, in the glades of the water-garden, the pond-snails take the air. Dark leeches writhe upon their prey, a chunk of earthworm; thousands of tiny, reddish grubs, future mosquitoes, go spinning around and twist and curve like so many graceful dolphins.[1]

EXERCISE 19

From where you are sitting, what colors can you see? Are you able, by trying desperately, perhaps resorting to comparison, to indicate a few of them? What is sunlight doing in the room, in the way of making shadow and "shine"? Are all shadows alike in density?

Make as complete and intelligible a record as you can, in five minutes, of the colors you can see without turning your head.

EXERCISE 20

Study, for at least five minutes, some one of the illustrations in this book—for example, Good Scouts (*facing page* 278), Kitzbühlerhorn, (*facing page* 80), *or* Williamsburg Bridge (*facing page* 376). *Tell, orally, all you can about the colors.*

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[1] From *Insect Adventures*, by Henri Fabre. Copyright by Dodd, Mead and Company, Inc.

EXERCISE 21

Make, from memory, notes dealing with color and form which you might use in describing one of the following, or something else which the instructor may indicate.

A soda fountain. A vender of toy balloons. The interior of a well stocked refrigerator. A Christmas tree. An airplane or a motor car. A football game. A familiar room. A country road. An animal pet.

EXERCISE 22

Describe, preferably from direct observation, one of the following, paying especial attention to color and form. Three or four sentences should suffice.

A barber-shop sign. A chimney with smoke rising from it. A stop-and-go street signal. A bowl of goldfish. A chrysalis. A chocolate marshmallow sundae. A tulip, or some other flower.

DRILL

PRONUNCIATION

1

If you mispronounce any of the following, it may be because you misspell them.

Spell from dictation the following words. Pronounce each word distinctly before spelling it and again after spelling it.

athletics	not ath el etics	partner	not pardner
mischievous	“ mischiev i ous	drowned	“ drown ded
remembrance	“ remember ance	chimney	“ chimley
perspiration	“ prespiration	introduce	“ interduce
across	“ acrost	bronchial	“ bron i cal
library	“ libary	disastrous	“ disaster ous
pronounce	“ pernounce	partridge	“ patridge
cartridge	“ catridge	kindergarten	“ kintergarden
barbarous	“ barbar i ous	messenger	“ messager
hundred	“ hunderd	cranberry	“ cramberry
apron	“ apurn	undoubtedly	“ undoubt ably
salutatory	“ saludatory	professor	“ perfesser
persevere	“ perservere	privilege	“ priverlege

2

Read the following sentences, paying close attention to pronunciation.

1. A hundred mischievous children from the kindergarten entered the library.
2. My athletic partner glowed with perspiration as the barbarous partridge flew across the cranberry bog.

3. "Professor Towne undoubtedly considered it a privilege to introduce the salutatorian," said the messenger, who had a bronchial cough.

4. In remembrance of that disastrous day, he gave me the cartridge now lying on the chimney mantel.

5. The persevering boy learned to pronounce *apron* and *drowned* correctly.

SPELLING

1

Niece, received, and other words in which the diphthongs *ie* and *ei* have the sound of long *e* as in *me* are often misspelled. The difficulty lies in remembering which of the two diphthongs to use. If you find such words troublesome, observe what consonant comes immediately before the diphthong, then apply this jingling rule:

When the letter *c* you spy,
Place the *e* before the *i*.
If you do not spy a *c*,
Place the *i* before the *e*.
But *either, neither, leisure, seize*
Are four exceptions, if you please.

Here are the principal words to which the rule applies:

achieve
believe
besiege
ceiling
chief
conceit
conceive
deceit
deceive
fiend
fierce
grief
grieve
niece
perceive
piece
pierce
receipt
receive
relief
relieve
shriek
siege
thief
yield

Write the rule.

Write from dictation the following sentences. Do not forget the exceptions.

1. When my niece perceived the thief, her piercing shriek brought the chief of police to her relief. 2. He seized the fierce fiend, who yielded promptly, and now, I believe, is repenting at his leisure. 3. A piece of the ceiling fell; what caused it to come to grief I cannot conceive. 4. It is my belief that conceit and deceit cause many to grieve. 5. Neither one deceived me when he said that he had received a receipt.

2

When from *write* a new word is made by adding *er*, is the new word *writer* or *writter?* When from *safe* a new word is made by adding *ty*, is the new word *safty* or *safety?* Which is correct, *changable* or *changeable?* Joints in words are trouble-spots; for frequently when a suffix is added to a simple word, a letter is omitted or doubled or changed. Word-joinery is learned mainly through observation, but there are a few rules which everyone should know. The most useful of these rules is that for adding suffixes to words ending in silent *e*.

Silent *e* is usually kept before a suffix beginning with a consonant and dropped before a suffix beginning with a vowel. But words ending in *ce* or *ge* retain the *e* before a suffix beginning with *a* or *o*.

Words ending in *ie* drop the *e* and change the *i* to *y* before the suffix *ing*.

hope	ful	hopeful	Suffix begins with a consonant.
hope	ing	hoping	Suffix begins with a vowel.
peace	ful	peaceful	Suffix begins with a consonant.
peace	able	peaceable	Word ends in *ce;* suffix begins with *a*.
courage	ous	courageous	Word ends in *ge;* suffix begins with *o*.
tie	ing	tying	Word ends in *ie;* suffix is *ing*.

Observe that the word *usually* occurs in the rule. This means that there are exceptions, though they are few in comparison to the large number of words to which the rule applies. In *dyeing* and *singeing*, the *e* is retained to distinguish these words from *dying* and *singing*. *Truly*, *duly*, *awful*, *wholly*, and *argument* are other important exceptions; but these words, fortunately, are seldom misspelled. To these must be added *judgment*. In England, this word is sometimes spelled *judgement*, yet even in England the preferred spelling is *judgment*.

Learn the rule so thoroughly that you can write it word for word and give the exceptions.

Which of the letters in the alphabet are vowels? What is a suffix?

Do the following tasks in word-joinery. That is, make words by joining able *and* love, ous *and* courage, *etc. Explain in each case how the rule applies.*

love	able	come	ing
courage	ous	bone	y
nine	ty	amaze	ment
positive	ly	lie	ing
prove	ing	move	ing
change	able	advertise	ment
nine	teen	✓plane	ing
service	able	sale	able
arrange	ment	arrange	ing
advertise	ing	move	able

3

Write again the complete rule for adding suffixes to words ending in silent e.

Show that each of the following is an exception to the rule:

truly awful argument singeing
duly judgment wholly dyeing

Write the following from dictation:

1. It was stated positively that desirable arrangements for bathing had been made. 2. The singing writer was singeing a truly admirable yet bony fowl. 3. Announcement was made that one was dyeing cloth, the other planing a board, and that both were having a good time. 4. Truly, I have been given assurance that improvement in the forcefulness of his arguments is becoming noticeable.

4

hoping planing spiting dining moping
hopping planning spitting dinning mopping

Words in the upper line follow the rule for adding suffixes to words ending in silent *e*. Words in the lower line follow this rule:

A single consonant preceded by a single vowel is usually doubled before a suffix beginning with a vowel, if the accent is to fall on the syllable preceding the suffix.

dip	ing	dipping	god	ess	goddess
begin	er	beginner	occur	ence	occurrence
remit	ance	remittance	sum	ary	summary
admit	ed	admitted	refer	ing	referring

In each of these examples the suffix begins with a vowel and follows a single consonant preceded by a single vowel. In each, the new word formed is accented on the syllable preceding the suffix. The conditions of the rule are not found in the following; therefore the consonant is not doubled.

prefer	ment	preferment	Suffix does not begin with a vowel.
prefer	ence	preference	Accent does not come on the syllable preceding the suffix.
depart	ure	departure	Suffix does not follow a single consonant.
peel	ing	peeling	Single consonant is preceded not by one vowel but by two.

Among words one is likely to misspell, there are few exceptions to the rule. Here are three: *equipping*, *crocheting*, *transferable*. In England, however, *transferable* is accented on the first syllable. The dictionary gives *kidnaped* and *kidnaping* as preferred spellings, but *kidnapped* and *kidnapping* are permissible spellings.

Give, word for word, the rule for adding suffixes to words ending in a consonant.

Do the following tasks in word-joinery and show that in each case the conditions of the rule are met.

bag	age	recur	ence	red	en
hot	er	admit	ance	stop	ed
control	ing	job	er	rebel	ion
repel	ing	regret	ed	put	ing
transfer	ing	permit	ing	refer	ed

Show that the conditions of the rule are not met in the following, and that therefore the consonant should not be doubled.

benefit	ed	cancel	ing	cook	ery
defer	ence	prefer	ment	depart	ure

5

Invent sentences in which the following words are correctly employed:

dining
dinning
scraping
scrapping
gaping
gapping
shaming
shamming
hoping
hopping
shining
shinning
planing
planning
spiting
spitting
scared
scarred
striped
stripped

6

Write from dictation:

1. She labeled the jars and wrapped them in paper. 2. The water slopped from the pail as he hopped down the sloping bank, so he stopped. 3. At the conference, honors were conferred upon the revelers, none being omitted. 4. This occurrence cannot be paralleled. 5. He inferred that the workmen were leveling the ground, but the inference was wrong. 6. Admittance was by ticket; those without tickets were barred. 7. I was compelled to pay for omitting to attend to canceling the order.

7

As each of the following words is pronounced by the instructor, spell it with the syllable ing *added.*

adore
allot
arise
bar
baste
bathe
become
blaze
blot
bob
bribe
bubble
bud
but
carve
clap
commit
confer
confide
confuse
cure
dare
debate
decide
dim
endure
excel
fire
fit
force
frame
have
hide
infer
inspire
label
level
love
name
nod
omit
prize
rap
remit
rise
seize
taste
tile
value
whistle

PUNCTUATION

Comma

Sunday and Monday and Tuesday were pleasant.
Sunday, Monday, and Tuesday were pleasant.

Sunday, *Monday*, and *Tuesday*, as used in these sentences, are alike in that each is the subject of the verb *were*. They are in the same grammatical construction. They form a series, and the three words are called the terms of the series. Notice that in the second sentence the terms are separated by commas.

Was there ever such a *gentle*, *sweet*, *pretty* creature?

He had slept *in a swaying hammock*, *in the bunk of a woodsman's cabin*, and *on the ground beneath silent pines*.

I was busy *cutting winter fodder for my goats*, *cleaning new ground for planting*, *building stone walls*.

I did not know *when he went*, *where he went*, nor *why he went*.

Each of these sentences contains a series. The terms of the series in the first are adjectives modifying *creature*. In the second and third sentences, they are phrases used alike as modifiers of the same verb. In the last sentence they are clauses serving alike as objects of *did know*. Note that in each case the terms are separated by commas. The commas say to the reader, "The words or groups of words between which we stand are terms in a series. They are used in the same way; they are coordinate."

This, then, is the general rule:

Commas are used to separate the terms of a series when they are not joined by conjunctions. If a conjunction stands between the last two terms only, the comma is placed before the conjunction.

1

Pick out words or groups of words that are terms in a series. How are the terms kept separate?

1. They laughed and laughed and laughed and laughed. 2. The people seemed sturdy, prosperous, independent. 3. It is all as dull,

flat, stale, and unprofitable as adding a column of figures. 4. "Get up, get up, get up!" they cried. 5. There was snow in Scotland, rain in southern England, and a stiff gale off the coast of Ireland. 6. To their surprise, however, the wild beasts merely capered around them, wagging their tails, offering their heads to be stroked, and behaving like so many well bred house-dogs. 7. Trees were uprooted, roofs torn off, and electric light and telephone service interrupted. 8. Bring hammers, saws, planes, etc. 9. Here were neither napkin nor knife, neither board nor trencher, neither manservant nor maidservant. 10. And all the while, through these hollow avenues, now nearer, now farther off again, resounded the cry of the Minotaur; and the sound was so fierce, so cruel, so ugly, that the brave heart of Theseus grew sterner and angrier at every step.

2

Pick out words or groups of words which are terms in a series. Punctuate the sentences. Are any of the sentences sufficiently well punctuated as they stand?

1. He was lying in a swift smooth narrow channel between two large stones. 2. He had large soft affectionate eyes like a King Charles Spaniel. 3. The four seasons are spring summer autumn or fall and winter. 4. Chairs a table a stove cots etc. were given by Mr. Tryon. 5. Again and again and again did he spin the crank, but the engine would not start. 6. Thus he spent his time working every morning in the garden tramping the woods nearly every afternoon and studying from seven to ten every evening. 7. We must find out where he has gone what he is doing and when he will return. 8. One wave smashed like an avalanche against the chart-house tearing away everything loose bending the steel sides of the deck-house and breaking the glass of the lookout windows on the bridge. 9. The strange Giant's club is bigger than your own his shoulders are the broader and we think him the stronger of the two. 10. He pushed the gate open went through the gap and stood now before the barn.

3

Punctuate. Are any of the sentences sufficiently punctuated as they stand?

1. The test was to tie four different knots tell the history of our country's flag and give the Scout sign the Scout law and the Scout oath. 2. The people who always live in houses and sleep on beds and walk on pavements and buy their food from butchers and bakers and grocers are not the most blessed inhabitants of this wide and various earth. 3. Care should be observed in using a ladder for painting for putting up and taking down awnings and shutters and for other work about the house. 4. You fall asleep again and wake later to hear the rain drumming still more loudly on the tight cloth and the big breeze snoring through the forest and the waves plunging along the beach. 5. But he had encountered so many dangers from giants and one-eyed Cyclops and monsters of the sea and land that he could not help dreading some mischief even in this pleasant port. 6. The parrots had all flown home to the jungle on either bank the monkeys in rows in safety on high branches of the trees were silent and asleep and the great stars came gleaming out to look on the face of the Yann. 7. Dairy products such as milk cream cheese and butter together with nuts prunes and other dried fruits are important articles of diet for all who live on uncooked foods. 8. On coming to the ship and to the sea, they launched the black ship into deep water put mast and sail in the black ship fitted the oars into their leathern slings all in due order and up aloft spread the white sail. 9. On the appointed day we made the voyage landed at the upper bridge walked around by the wood-path to the railroad embankment and began to worm our way down through the tangled wilderness. 10. He leaves the pool about eight feet from the foot of the fall rises swiftly spreads his fins and curves his tail as if he were flying strikes the water where it is thickest just below the brink holds on desperately and drives himself with one last wriggle through the bending stream over the edge and up the first step of the foaming stairway.

COURSE V

COMPOSITION

Describing (Section B)

DRILL

Pronunciation
Spelling
Punctuation
    Colon

DESCRIBING (SECTION B)

EXERCISE 1

If, while looking at the illustration entitled *Roofs of Quedlinburg* (facing page 315), you should say to a blind friend, "The picture I am looking at shows a row of houses along one side of a street," how little you would tell him. There are so many kinds of houses, so many kinds of streets. If you would have him in imagination see the picture, you must give his imagination more details with which to work. It is excellent practice to inventory all that one sees in a picture, as one might if he were anxious to tell a blind person all about it; and such practice becomes more interesting when an element of competition is introduced.

1. Let the members of the class, working together, make a list of at least twenty items which might be included in a careful description of Roofs of Quedlinburg.

2. Some one feature of the picture (for example the roofs, the chimneys, the windows, the shadows) having been agreed upon, let the members of the class compete to see who can give the best descriptive account—best, that is, for a blind person.

3. Or, the largest of the houses having been selected, tell, as to a blind person, how it differs from houses such as you are accustomed to see.

EXERCISE 2

Let us study somewhat closely the illustration (page 111) entitled *Winter in New England.*

Perhaps the first thing to attract attention is that the house is tucked cosily into the upper left-hand corner, with two trees and a few lengths of rail fence accompanying it. Is it usual to find the main object of interest in the corner of a picture? Is the house the main object of interest?

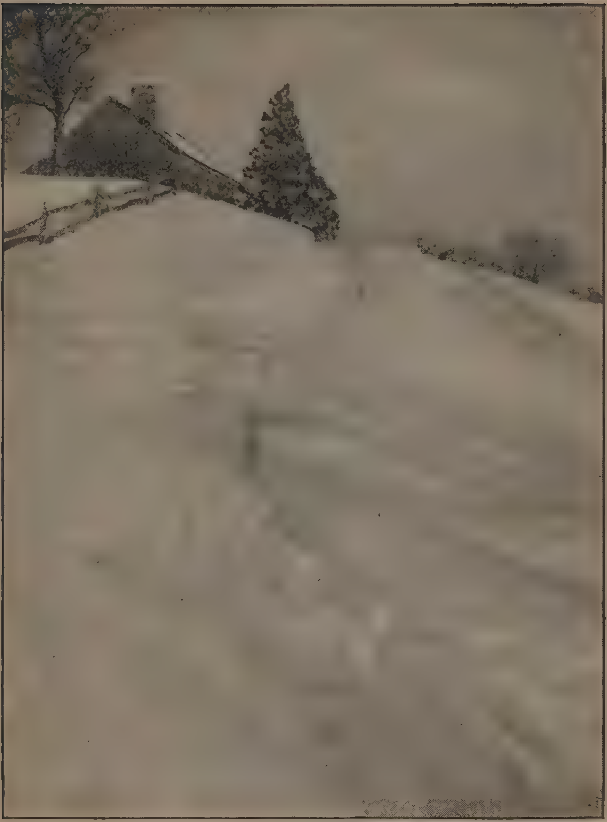
Possibly the first thing noticed is not the house but the snow. Four-fifths of the picture is given to snow. The sky, too, is gray, as if more snow were coming. Yet the sun must be shining; for note the shadows, made by trees which did not get into the picture. (Don't you like such shadows? Evidently the photographer did.) There is snow on the roof of the house; and has not a little lodged on the side of the chimney?

Perhaps the winding road was the first thing to catch the photographer's eye. How deep the ruts are! They were made by runners, not by wheels; they are too close together for wheel tracks. Do the ruts tell one how deep the snow is? Was a little shoveling necessary before the first sleigh or "bob-sled" broke its way through the drifts? Notice that save for the deep tracks made by the sleigh runners, the roadway as it would appear in summer is quite blotted out.

Not all of the little house shows. That is because it stands just over the brow of the hill. Is it a story-and-a-half affair? From what angle do we see it? Is the house painted? Note the big chimney rising from the ridgepole. Where is the entrance to the house? Would the picture be as attractive if the house were left out? Notice that if your eye follows the winding runner-tracks from the bottom of the picture, it comes upon the house, and that the same is true if it follows the sky-line from the right of the picture or the fence line from the left.

One who had set himself the task of describing *Winter in New England* would begin by doing what we have done. He would study the picture, looking at it long enough to give it a chance to make an impression. As he studied, he would jot down items which should appear in the description. His next step would be to decide in what order to present the items, and what ones to make prominent.

Criticize the following description. Is it good in any respects? Is it faulty in any respects? Imagine that you are the photographer



From the photograph by Eugene Field

Winter in New England

who took the picture, and that the description has been submitted to you for approval.

Winter in New England

This is a snow picture. The lower four-fifths of it shows a country hillside covered deeply with snow. A rutted road, "broken out" but recently, winds up it to a house which occupies a little space in the upper left-hand corner. There is snow on the roof of the house. The sky is gray, as if still more snow were coming; yet the sun must be shining, for shadows of trees which do not show in the picture make patterns on the white snow.

We do not see all of the house, for it stands just over the brow of the hill. It is not large, evidently but a story-and-a-half affair, apparently unpainted. It has an exceptionally large chimney. We see a gable-end, in which are two windows close together, and a little of the long side facing the roadway. Near the gable end of the house, in the extreme corner of the picture, is a large maple tree. Just beyond the house and a little to the right is a large evergreen tree. Still farther to the right and well beyond the crest of the hill, tops of other trees appear, one, I think, a large elm.

No living creatures appear in the picture; yet they are suggested by the little house with the large chimney, and by the roadway all blotted out except for the deep lines made by the runners of sleighs going over the hill soon after the passing of the snowstorm.

EXERCISE 3

Turn to the illustration (facing page 158) entitled *Alone* and study it as we have studied *Winter in New England.* Do you think this a picture difficult to describe because there seems to be little to tell about it?

To what central figure, hardly noticeable at first, does the eye return again and again? Is it supposed to be the *Spirit of St. Louis?* Why, probably, did not the artist make it stand out more distinctly?

What can be said about the sea? Is it calm or rough? How are we given the impression of mid-ocean? Would the picture be improved if there were a steamship on the horizon, or sea gulls flying about, or distant land to be seen?

What can be said about the sky? Is it cloudless, with the sun shining brightly? Is it a stormy sky? Is it friendly or uncertain?

Unlike *Winter in New England*, this is a reproduction in color of a painting. Study the colors in the sea and the sky. What color is the airplane?

After looking intently at the picture for a sufficiently long time, write a description of Alone. *Use one or two or three paragraphs as you think best.*

EXERCISE 4

Describe the illustration (*facing page* 278) *entitled* Good Scouts.

Take plenty of time not only to see all that is in the picture but to plan the description. Often one is puzzled to know how to begin. But a glance at this picture shows that it has a purpose. Would it not be well to begin by stating this purpose? Then would follow, naturally, an explanation of how the artist tries to accomplish it. This calls for a general description of the scene, with main attention to the two figures in the foreground. Yet the background of trees must not be neglected; for one feels sure that the artist has tried to make the background attractive, thereby suggesting what a calamity might result should a camp fire be left burning and a wind arise to scatter sparks.

EXERCISE 5

How long have you ever examined any object intently, all your senses alert? How long are you capable of focusing attention on one thing, as a spy, a detective, or a naturalist might? The naturalist Agassiz, we are told, would place before a new student the shell of some sea creature and say, "Examine this. See what you can discover." Then he would leave him. Day after day he would keep the student at this task, visiting him occasionally but telling him nothing, simply bidding him keep at it. That was his method of emphasizing at the outset the necessity, in all scientific study, of close, exhaustive observation.

By way of testing your powers of sustained, accurate observation, try this experiment: Place an object before you, preferably something mentioned below, and examine it closely for fifteen minutes, remembering that you have several senses, and that the eyes see color as well as form. Record all that you discover.

A shell. A feather. A live goldfish. A vegetable, for example a potato, a carrot, or an ear of corn. An orange, lemon, banana, or apple. A leaf. A blossom. A beetle.

If conditions permit, the experiment can be made more interesting if all members of the class observe the same object.

EXERCISE 6

Take a long look at Ranger, pictured in the illustration facing page 168. If asked to describe him, should you be inclined to say, "There is little to describe; the picture merely shows a dog's head"? If so, it is because you have not looked at the illustration long enough and observantly. Ranger is so attractive that it ought not to be a hardship to look at his photograph for ten minutes. Do so; and as you look, jot down notes.

Describe Ranger. Let your first sentence give as complete a general description as you can manage without crowding. Then add details.

EXERCISE 7

"I suppose a bird is the bravest creature that lives, in spite of its natural timidity," says Henry van Dyke in *Fisherman's Luck*. He reminds us of how splendidly a hen-partridge forgets herself in her efforts to defend and hide her young. Then, to show that smaller birds are no less daring, he tells this story:

One evening last summer I was walking up the Ristigouche from Camp Harmony to Mowett's Rock, where my canoe was waiting for me, to fish for salmon. As I stepped out of a thicket onto the shingly bank of the river, a spotted sandpiper teetered along before me, followed by three young ones. Frightened at first, the mother flew out a few feet over the water. But the piperlings could not fly, having no feathers; and they crept under a crooked log. I rolled the log over very gently and took one of the cowering creatures into my hand—a tiny, palpitating scrap of life, covered with soft gray down, and peeping shrilly, like a Lilliputian chicken. And now the mother was transformed. Her fear was changed into fury. She was a bully, a fighter, an Amazon in feathers. She flew at me with loud cries, dashing herself almost into my face. I was a tyrant, a robber, a kidnapper, and she called heaven to witness that she would never give up her offspring without a struggle. Then she changed her tactics and appealed to my baser passions. She fell to the ground and fluttered around me as if her wing were broken. "Look!" she seemed to say, "I am bigger than that poor little baby. If you must eat something, eat me! My wing is lame. I can't fly. You can easily catch me. Let that little bird go!" And so I did; and the whole family disappeared in the bushes as if by magic. . . .[1]

This narrative makes easy, enjoyable reading. When one considers why, one notes, among other things, that it is well furnished with descriptive details. (Read the account again, with this in mind.) Van Dyke, a skilled writer, knows how helpful to the imagination such aids are. But he could not have furnished the details had he not been a trained observer. A second characteristic is equally prominent: Van Dyke interprets what he pictures. We are made to understand how the little piper and its mother felt; we enter into their emotions. Description, let us not forget, reports not only what the eye sees, what the ear hears, and what is gained through the senses of taste, smell, and touch; it reports inner feelings, emotions.

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[1] Used by permission of the publishers, Charles Scribner's Sons.

Write a composition similar to the one just examined, introducing many descriptive details of action. Unless you can recall an incident in your experience, let the account be based on immediate observation of action, extended over a period of ten minutes.

Here are suggestions as to what to observe: A child playing by itself. A bird taking a bath. A spider spinning a web. Any little animal observed in a pool of water. A dog greeting his master. Mother getting dinner. An airplane or a speedboat. A house fly. A busy ant. Raindrops on a window-pane. A workman.

EXERCISE 8

Those who watched him . . . saw a slim, boyish figure, bareheaded, who smiled back at them with just the faintest trace of bashfulness . . . he wore a plain blue serge suit, and he made no pretence of dignity. —*New York Times.*

He was a lean, tough, liverish fellow
With pale blue eyes (the whites turned yellow),
Moustache clipped toothbrush-wise, and jaws
Shaved bluish like old partridge claws.
—Masefield, in *Reynard the Fox.*

He was a fine old sea-dog: squat, grizzled, severe, with wiry eyebrows, a short coarse beard, and watchful quick eyes. . . . He would have been recognized anywhere as a sailor; those short solid legs were perfectly adapted for balancing on a rolling deck. He stood by habit as though he were leaning into a stiff gale. His mouth always held a pipe, which he smoked in short brisk whiffs, as though expecting to be interrupted at any moment by an iceberg.

Do you like these word-portraits? They leave much to the imagination, yet the items are well chosen, directing attention to what is identifying. Apparently the items are given in the order in which an observer might note them. Is this not true of the first portrait? Note, finally, that to some extent the character of the one portrayed is revealed.

Make a word-portrait, in not more than fifteen lines, of some real person. It may be from memory or from immediate observation.

Here are suggestions as to subjects: Mother. The youngest member of the family. Our doctor. An aviator. A workman. A nurse. A lady of fashion. A visitor. An odd character seen at a street corner. A loafer. A popular fellow. An athlete.

EXERCISE 9

Are you accustomed to notice how people are dressed? Even though you are not naturally observant in such matters, it is probable that you are unconsciously influenced, in your estimates of people, by what they wear. Costume plays a part, sometimes a prominent part, in word-portraiture. Think, for example, of newspaper accounts of celebrities, and of the attention paid to dress in many a novel—Scott's *Quentin Durward*, for instance.

Sometimes mention of dress is very brief. "Over in a corner," reads a sentence by Stephen Crane, "a man in a white apron . . . roared above the tumult, 'Popcorn! Popcorn.' " In one of Kipling's stories we read, "The king was dressed in a purple velvet jacket, white muslin trousers, and a saffron-yellow turban of price." Here is a more extended notice of dress from the *New York Times:*

> Mrs. ——— was gowned very smartly today in a printed chiffon pattern in beige and blue. This was made with a loose cape effect on the bodice and a straight skirt of medium length. The whole effect was soft and graceful. Her hat was a large model in black horsehair, with one large white flower with flat petals. Her gloves were of white kid. Around her throat she wore two strands of pearls.

Even though you think the task too difficult, and not at all to your liking, try to give several costume descriptions, and let them be as honest as you can make them.

Here are suggestions: The chef. Father in his old fishing togs. My summer camp costume. A little girl at a party. The postman. A story-book character or a character in a play. A football player.

Seen in a shop window. Seen in a foreign country. An old fashion-plate. A traffic policeman. A tramp. A costume I designed. A street peddler. All dressed up and nowhere to go. A tramp. A recruiting officer. A hawker at a fair. The maiden pictured in the illustration (*Village Street in Czechoslovakia*) facing page 202. The man pictured in the illustration (*The Night Watchman*) facing page 90. One of the boys pictured in the illustration (*Good Scouts*) facing page 278.

EXERCISE 10

There was also in this company a Westerner, a girl about twenty years of age. Her eyes were black as night, and sparkled with joy and merriment under dark lashes. Her teeth were even and pearly, and when her red lips parted in a smile, no one could resist her. She was mounted on a broncho, and from the pommel of her saddle dangled a lasso. Her face, tanned by sun and wind, was framed with dark hair which looked almost black. On her head she wore a gray felt hat, turned up on one side, in which a red feather was stuck jauntily. She was dressed in khaki skirt and middy blouse. From beneath her skirt could be seen just the tip of her tan riding boot. Around her waist was a cartridge belt, containing a six-shooter. She wore no jewelry except a curious old Indian pin at her neck. As she rode, she looked the perfect picture of ease and grace.

This portrait is by a high school senior who followed a pattern found in Chaucer's *Canterbury Tales*, though the girl she pictures is a real person whom she had seen and known. It is worth studying, for it is well done. What is the secret of her success? By what means has she been able to give the reader such a clear-cut impression? In some measure, no doubt, her success is to be attributed to the fact that she imitated a model. She let Chaucer, a master of portraiture, show her how to portray. Here is a model which may interest you in attempting something really difficult:

Old Susan[1]

When Susan's work was done, she'd sit,
With one fat guttering candle lit,
And window opened wide to win
The sweet night air to enter in;
There, with a thumb to keep her place
She'd read, with stern and wrinkled face,
Her mild eyes gliding very slow
Across the letters to and fro,
While wagged the guttering candle flame
In the wind that through the window came.
And sometimes in the silence she
Would mumble a sentence audibly,
Or shake her head as if to say
'You silly souls, to act this way!'
And never a sound from night I'd hear,
Unless some far-off cock crowed clear;
Or her old shuffling thumb should turn
Another page; and rapt and stern,
Through her great glasses bent on me
She'd glance into reality;
And shake her round old silvery head,
With—'You!—I thought you was in bed!'—
Only to tilt her book again,
And rooted in Romance remain.

This is more than a portrait. The details, indeed, which help the reader to picture Susan are few: *stern and wrinkled face, mild eyes, great glasses, round old silvery head, rapt and stern look*. But when we recall people, as the poet here recalls a nurse of his childhood days, we think of them usually as doing some characteristic thing at some particular time, perhaps, and in some particular place. Memory gives them a "setting." Here the poet mentions the open window, the fat candle and its wind-blown flame; the silence broken only as a distant cock crows, or as Susan's thumb turns a page, or as she mumbles a sentence while her mild eyes slowly follow the words across the page. Perhaps you will agree that the most delightful thing in the poem is De la Mare's account of how rapt Susan becomes in the romance she is reading—so rapt that she loses all thought of the real world about her, even of the little boy who should be in bed.

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[1] From *The Listeners* by Walter de la Mare. Reprinted by permission of Henry Holt and Company, Inc., publishers.

Following the model as closely as you please, make a portrait similar in kind either to Old Susan *or to the detailed portrait of the Western girl.*

If you choose to imitate *Old Susan*, here are possible subjects:

Father reading the evening paper. Mother doing the family mending. A clerk at a fruit stand. A cobbler mending shoes. A boy fishing. A little child playing alone. An "out-of-work" resting on a park bench. A boy studying. A lady making a purchase. A taxi driver waiting for a fare. The night watchman pictured in the illustration facing page 90. (Imagine that you see him from a window.)

EXERCISE 11

Describe the scene pictured in the illustration (facing page 348) entitled A Canal in Delft, Holland.

Because this is a difficult undertaking, proceed slowly. Take time to study the picture and to plan what you will say.

A strong opening sentence is desirable, one giving what might be called a skeleton or outline description. *The picture before me shows a canal in Delft, Holland.* Such a sentence gives the reader a general idea of the scene; but could it not easily be expanded to include items concerning the time of day, the season of the year (fall?), and the weather conditions?

Having given, in a few carefully chosen words, a general description, it will be strange if you do not hesitate, for the picture contains much which might be mentioned. Take a hint from the shadows in the water. What to an American, is most unusual about the canal? Probably you will agree that it is that the canal is found in what is evidently the heart of a city, with dwellings on either side. Are they close to the water's edge, as in Venice? Are all of them dwellings? What structure rises above all others, as if protecting them? (Notice how prominent its shadow is among all that appear in the water.) A citizen of Delft would say with pride, "It is our Niewe Kerk," and perhaps explain further that it is new only in comparison with the old one erected in the twelfth century.

How shall the description be brought to a close? You may think best to conclude with a short paragraph giving general impressions—your own. Are you most impressed by the peacefulness and the quiet beauty of old Delft? Do you find yourself thinking how substantial, thrifty, neat everything appears? Or are you most impressed by the strangeness of a scene so different from what one encounters in our land? Does the picture stir in you a desire to travel in foreign lands? The best part of a descriptive composition is often the personal part, giving the describer's impressions, not merely what his eyes have seen.

EXERCISE 12

Describe the scene pictured in the illustration (facing page 376) entitled Williamsburg Bridge.

EXERCISE 13

The Living-room

All the way along the dark street I have caught glimpses, where shades are not yet drawn, of lighted interiors. At length I come to a house whose tall front window shows, beyond a dark front room, a soft, mellow light. There is a lamp on a table, and in its glow sits a little girl in a child's armchair. Into this house I go, leave my coat on the settle near the door in the unlighted hall, pass quietly through the dark parlor, and enter the room I have seen from without. The little girl is reading and does not once look up. The room is very quiet. There is only a slight rattle of teacups somewhere, promising a short interval of leisure before supper. Sitting down on a comfortable couch, I take lazy inventory of the surroundings.

The large doorway into the parlor is a square of blackness; for though the *portieres* are pulled aside, the parlor is quite shadowy. Only a little light creeps into it along the rug and makes a dim streak of shine in the leather of an armchair. In contrast are the warm, soft-colored walls of the room in which I am sitting. In contrast also is the gold of the little girl's hair, and the gay figures in the floor-rug, and the motley backs of books in a large oak case. On top of the bookcase are some Sunday school quarterlies, two Bibles, a banjo. A little French writing-desk across the way is swamped in a number of school-work papers clustered around a telephone, and a basket full to the brim with a mound of stockings. Upon the table which holds the lamp are a carelessly folded newspaper and several magazines, among which are some blunted colored crayons.

The little girl sits very still, attending to her book with a sober face. She wears a dress of quaint dark plaid, black ribbed stockings, and little black-laced shoes. Now her chair is roughly tipped by a boy with conspicuous vest-front and socks, who, knocking through a *portiere* from the parlor, grasps its back with one hand. But she pays no attention. The boy turns on a bright electric light. Then he takes down the banjo, balances himself on the arm of a chair, and fills the room with vibrant twangings, stroking vigorously with a strong wrist, and nodding happily with an emphatic head. His hair, on either side of its central parting, flops in tune, and sometimes he thumps with large, sport-shoed foot upon the floor. At length he breaks into a hearty, masculine, not unpleasing vocal accompaniment.

In spite of the volume of his rhythm, I hear the smaller sound of water being poured into tumblers, in the dining room. Soon a bell tinkles in the hall. There is a series of "shave-and-a-haircut-bay-rum" chords, and the banjo is slammed down upon the bookcase with a jolt that sets it ringing. The boy shuts the little girl's book for her. Reluctantly she follows him into the dining room, quiet, as though still deep in a story of adventure.

Do you like this composition? Notice its characteristics. A thread of narrative holds it together, but it is very slight, like the hidden thread on which beads are strung. The description is of people as well as of objects, and though little is told about them, we can guess, from the little that is told, the individuality of each—the little girl, the mother who does not appear, the little girl's brother with the sport-shoed foot, even the little girl's older sister who wrote the sketch. The descriptive items do not form a bold enumeration; they bring pictures. Notice the prominence of color and sound. But perhaps the leading characteristic is truthfulness. The sketch seems real and natural. Nothing is imagined, nothing "faked." Are such compositions easily written? This one does not give the impression of being labored. Perhaps you could do as well if you would be natural and truthful and painstaking.

Write a composition patterned after the model, but perhaps half as long.

Here are suggestions: 1. The living-room at home as you see it on returning from school. 2. The back yard as you look at it from a window early in the morning or at dusk. 3. Waiting your turn at the photographer's. 4. Detained after school. 5. The rest-hour after lunch at a summer camp. 6. An errand to the barn or garage. 7. Closing-time at a store, shop, or factory. 8. Going down cellar after a can of preserves for supper. 9. Down on the wharf at dusk.

DRILL

PRONUNCIATION

1

Look closely at the following. Note, in each case, which syllable is accented. Prepare to pronounce the words when they are written, without the accent marks, on the blackboard.

ad dress′
ad′ mi ra ble
a dult′
a′ li as
al lied′
al ly′
cal li′ o pe
com′ bat ant
com′ bat ive
com′ par a ble
def′ i cit
dir′ i gi ble
ex cess′
ex press′
ex′ qui site
fa nat′ ic
fi nance′
hos′ pi ta ble
i de′ a
im′ pi ous
in′ ter est ing
lam′ ent a ble
mis′ chiev ous
pos′ i tive ly
pref′ er a ble
ro mance′
su per′ flu ous
the′ a ter
tu ber″ cu lo′ sis
vaude′ ville

2

Read the following, taking pains to place accents properly:

1. This exquisite maiden, whose interesting romance began in a dirigible, proved a lamentable failure as a housekeeper.

2. Bones, alias Toots, was as combative as he was mischievous.

3. He gave me the address of the manager of the vaudeville theater who sent my friend to the tuberculosis sanitorium.

4. When they heard the calliope, the incomparable combatants removed all superfluous clothing.

5. He thought both were admirable, but refused positively to tell which he considered preferable.

6. I was not a master of finance, and each year my accounts showed a deficit.

7. His ally was an impious and somewhat fanatic adult.

8. My hospitable friend suggested the idea of sending the dog as excess baggage, and I went to the depot for the express purpose of seeing if it could be done.

SPELLING

1

Ful, *al*, and *ly* are suffixes which the eye should be trained to observe. Notice that the first of these is *ful*, not *full*. If you hunt the dictionary through, it is probable that you will not find a word ending in *full*, but many like the following:

awful
careful
changeful
cheerful
doleful
doubtful
faithful
grateful
handful
harmful
hateful
plentiful
powerful
respectful
spoonful
successful
thoughtful
useful
wasteful
wonderful

The ending *al* is even more common. Here are examples:

accidental
actual
annual
classical
comical
continual
cordial
critical
especial
final
financial
formal
historical
identical
incidental
majestical
musical
occasional
partial
physical

This ending is seldom misspelled; but trouble arises when, to words ending in *ful* or *al*, the suffix *ly* is added. When, for example, *awful* and *ly* are combined, the complete word is not *awfuly* but *awfully*. When *final* and *ly* are combined, the complete word is not *finaly* but *finally*.

doubt	ful ly	doubtfully	accident	al ly	accidentally
use	ful ly	usefully	comic	al ly	comically
waste	ful ly	wastefully	intention	al ly	intentionally
wonder	ful ly	wonderfully	mystic	al ly	mystically

Study the words used for illustration in this exercise until you can, without hesitation, write them and all other words formed in the same way.

2

Many words commonly misspelled are simple when they are examined closely, a part at a time.

Laboratory. The main part of this word is *labor*, which is never misspelled. The rest is but the ending *atory*, found in *reformatory*, *observatory*, and many other words. Take a long look at the word with its main part made prominent in this way: **labor**atory.

Extraordinary. This is but a combination of two common words, *extra* and *ordinary*. In pronouncing *extraordinary*, we do not sound the *a* in *extra;* that, perhaps, is why the word is sometimes misspelled.

Physician. *Physic* is the old name for medicine. To form *physician*, the ending *ian* is added just as it is added to *music* and *optic* to form *musician* and *optician*.

Agreeable. *Agree* is a simple word; *able* a common ending. The two are combined without change.

Medicinal. *Medicine* is seldom misspelled. You have learned to recognize the ending *al*. When the two are combined (as *comic* and *al* are combined in *comical*) the final silent *e* in *medicine* is dropped because the suffix begins with a vowel.

Invitation. The base of this word is *invite*, which no one misspells. When *ation* is added, the complete word is *invitation*, not *invatation*.

Secretary. The base of this word is *secret*, not *secrat*. A **secret**ary is supposed to keep secrets.

Handsome. What could be simpler than this two-word combination?

Plumber. A plumber is not a picker of plums. If you will look up the meaning of *plumb*, it is improbable that you will ever misspell *plumber*.

Family. If you spell *familiar* correctly, you should not be troubled by *family*, for *famil* is the root in each.

Murmur. This is an imitative word—imitative of *mur-mur-mur-mur*. Note that the two syllables in *murmur* are alike.

Criticism. *Ism* is a common ending and *critic* a simple word. They are combined without change.

Benefit. *Bene* appears in many words, always conveying the idea of goodness. Thus we have *benediction*, the act of blessing; *benefaction*, a generous act or gift; *benevolent*, disposed to promote the well-being of others. *Bene* is a Latin word.

Mischievous. In this word we see *mischief*. The *f* changes to *v* before the ending. Notice that the ending is *ous*, not *ious*.

Undoubtedly. How simple! *Un doubt ed ly.*

Unnecessary. This is but *necessary* with *un* placed before it.

Recollect. This is but *collect* with *re* placed before it. Think of *reinstate*, *return*, *recommend*.

Preparation. Note that the base of this word is *prepare*, not *preper*.

Realization. This is made from the simple word *realize* and the common ending *ation*.

Athletics. Can you spell *athlete*—and pronounce it correctly? Remember that it has two syllables only. It comes from the Greek word *athlon*, meaning a prize. *Athletics* is a word of three syllables only—ath let ics.

Spell from dictation the twenty words just examined.

3

Look intently at each word; then shut your eyes and see if it is clearly photographed in your mind. Pay close attention to all vowels. Spell from dictation.

author
cemetery
ceremony
chocolate
comedy
comparative
competitor

despair
despise
destroy
dispatch
divide
exterminate
feminine
vegetable

horror
humor
material
medicine
miracle
particular
positive
vigor

privilege
professor
remedy
rumor
salary
separate
similar

4

The following words are difficult because it is hard to remember, in each case, whether a consonant is to be doubled. Look at each word long and intently. Spell from dictation.

anniversary
apparent
appetite
assail
assassin
collision
currency
efficiency
embarrass
exaggerate
formally
millinery
necessary
parallel
pennant
possession
sufficient
syllable
tyranny
villain

ability
abolish
alert
apology
arouse
Christmas
compel
control
deference
deficit
disaster
eligible
fulfil
handful
imitate
literal
military
patrol
reference
soliloquy

PUNCTUATION

Colon

I took examinations in the following subjects: algebra, Latin, history.

His purpose in coming was this: to inspect the building and see what repairs were needed.

The chief then addressed his braves in the following words: "Warriors, you are . . .", etc.

These sentences show a common use of the colon: to mark the beginning of an enumeration, an explanation, or a formal quotation. Ordinarily, when employed in this way, it is in connection with *as follows*, *the following*, *thus*, *this*, or some other expression of expectancy.

That the colon is not always needed before enumerations, explanations, and quotations is seen in the following sentences:

The subjects in which I was examined were algebra, Latin, history.

His purpose in coming was to inspect the building and see what repairs were needed.

He began by saying, "I shall not keep you long, for the hour is very late."

To insert a colon after *were* in the first sentence and *was* in the second would not help the reader. In the third, the comma after *saying* serves to introduce a quotation informally.

The colon is used after salutations such as *Dear Sir* and *Gentlemen* in letters, and after *Mr. Chairman* and *Ladies and Gentlemen* in reports of debates and addresses. A third use is seen in these sentences:

We shall take the 2:15 train.

The time made by the winning airplane was 3:12:27.

Here the colon is used to separate hours, minutes, and seconds.

The common uses of the colon may be summarized as follows:

The colon is used to indicate the beginning of an enumeration, explanation, or formal quotation, particularly in connection with *as follows, the following, thus, this,* **and similar terms expressing expectancy.**

The colon is used after salutations in letters and addresses.

The colon is used to separate hours, minutes, and seconds in a statement of time.

An exception to the first of these rules is found when *such as* or *namely* introduces an enumeration or an explanation. No mark of any kind is needed after *such as*. Usage is not well established in regard to *namely*, but generally it is found with a comma before and after it.

He had still three of his childhood favorites left, namely, a battered copy of *Robinson Crusoe*, Hawthorne's *Tanglewood Tales* in a holiday edition, and Mark Twain's *Tom Sawyer* minus its cover.

There are many attractions, such as a good bathing beach, a grove of trees, and—not too near—a village store.

1

Explain how the colon is used in the following:

1. Ladies and Gentlemen: The purpose of my lecture this evening is to explain the more common uses of the semicolon and the colon. 2. The following members were absent: Lodge, Nelson, Williams, Caruso. 3. We were too late for the 5:45 train, so we took the 7:35,

which reached New York the following morning about eight o'clock. 4. Here are the particulars: age, 32; height, five feet six inches; weight, about one hundred thirty. 5. The following officers were then chosen: president, Mary Smith; vice-president, Clara Hughes; secretary and treasurer, Clarke Russell. 6. This is the secret of his success: he first boiled the egg. 7. The best time made was 1:27:3, which was good, considering the unfavorable weather conditions. 8. Here is the list I promised you: roses, buttercups, daisies, violets; pines, spruces, hemlocks, cedars, birches. 9. It was found that the trouble had been caused in this way: The heavy fall of snow had nearly blocked the throat of the chimney, and gas from the furnace had filled the rooms with dangerous fumes. 10. Can you give me the addresses of any of these boys: William Evans, Hugh Thompson, Frank Smith, Everett Chadwick?

2

Which of the following are correctly punctuated? Give your reasons.

1. The first three months of the year are the following: January, February, March. 2. The first three months of the year are: January, February, March. 3. He then announced: the time of departure, the route to be followed, the probable hour of their return. 4. There are several things to be determined, namely, when we shall have the party, whom we shall invite, what we shall do for entertainment. 5. We still need more furniture, such as chairs, tables, a china cabinet, and a sideboard. 6. Our attic is full of: trunks, boxes, discarded furniture, old clothes, and a quantity of other things which might better be thrown away. 7. He has many good qualities, such as courage, truthfulness, generosity, and ability to keep his temper under trying circumstances. 8. They will ask you for the following information: your age, your nationality, where you live, where you were last employed. 9. One thing was in our favor, namely: the tide had turned and was drifting us toward the island. 10. Take the 10:20 train out of Chicago and I will meet you in Denver.

COURSE VI

COMPOSITION

LETTERS (SECTION A)

DRILL

PRONUNCIATION

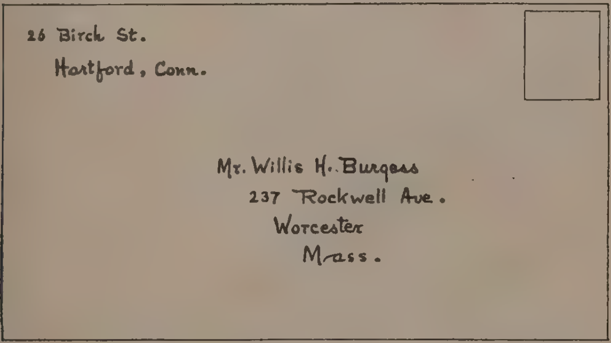
SPELLING

PUNCTUATION

- Comma
- Parenthesis marks

LETTERS (Section A)

Letters are but compositions; all practice in composition, therefore, helps one to become a good letter writer. A letter, however, differs from an ordinary composition in that it is a message usually addressed to a single person. It is accompanied by certain items of information such as who wrote it and for whom it is intended, and by little courtesies corresponding to the *How do you do?* and *Good-by* employed when friends meet and part. The trained letter writer knows what these accompanying extras are, which of them should be used on this and that occasion, and where on the letter-page they should be placed. He knows the rules of etiquette—the conventions, as they are called—to be observed. These conventions we shall study mainly through examining models.



26 Birch St.
Hartford, Conn.

Mr. Willis H. Burgess
237 Rockwell Ave.
Worcester
Mass.

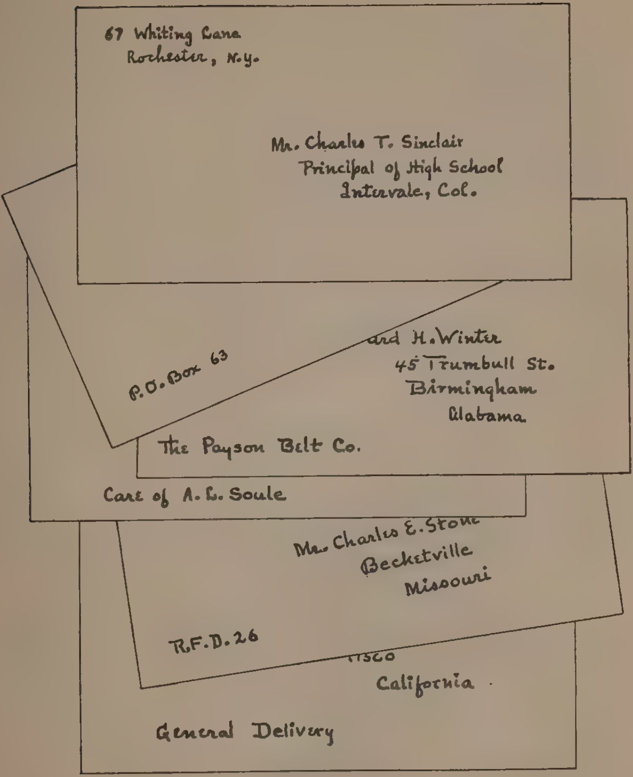
Model 1

Model 1 pictures an addressed envelope which, you are to suppose, contains a social letter. That which appears on the envelope is a letter in itself, an outside message to the postal clerk and the letter carrier. This is what it says: "In return for the two cents paid to the government (you will find the receipt in the upper right-hand corner), deliver this letter to Mr. Willis H. Burgess, who lives at 237 Rockwell Ave. in Worcester, Mass. If you fail to find him, return the letter to 26 Birch St., Hartford, Conn." But to save time, the message is not written out; the necessary items are given in the fewest words possible. Note the position of these items. If the envelope were divided into halves, an upper and a lower, where would the name and address of the person who is to receive the letter be found? Note the diagonal arrangement of the lines. Study the punctuation: the period used after abbreviations only; the comma used not at line ends, where it would serve no purpose, but between two items coming on the same line.

Here are variations which you may have noticed when studying addressed envelopes. You will find some of them illustrated in Model 2.

1. In the main address, the state sometimes appears on the same line as the town or city. This is permissible, but postal clerks prefer to have it on a separate line. Sometimes the address contains other items than those given in Model 1. A street number, for example, may refer the letter carrier to a building in which there are many apartments or business offices; he may need more detailed directions.

2. The name of the sender is often included in the return address. This is true of nearly all business envelopes, where the return address is printed. Under certain conditions, the government requires it. In social correspondence, the name of the sender is not always necessary. The postal authorities frown upon the recent fashion of placing the return address on the back of the envelope.



67 Whiting Lane
Rochester, N.Y.

Mr. Charles T. Sinclair
Principal of High School
Intervale, Col.

ard H. Winter
45 Trumbull St.
Birmingham
Alabama

P.O. Box 63

The Payson Belt Co.

Care of A. L. Soule

Mr. Charles E. Stone
Becketville
Missouri

R.F.D. 26

isco
California

General Delivery

Model 2

3. The vertical arrangement is often used instead of the oblique. This is generally true in typewritten business correspondence, though many firms still use the oblique. In social correspondence, the oblique arrangement prevails and is considered politer. If the oblique arrangement is used in addressing the envelope, it should be used also in the letter.

There is a very practical reason why care is needed in addressing envelopes. In 1922, seventeen million pieces of mail reached the Dead-letter Office because illegibly or improperly addressed. Carelessness in writing abbreviations is a common cause for delays in delivery. *Cal.* is mistaken for *Col.*, *Min.* for *Miss.*, *Va.* for *Pa.*, *Ct.* for *Vt.* Even if there were no practical reason for care, a sense of courtesy should keep one from sending letters in envelopes that are carelessly addressed in a sprawling hand.

EXERCISE 1

Draw on the blackboard a rectangle representing an envelope. Indicate by lines the position of the items commonly given. Tell how the items should be punctuated.

Cut paper to represent envelopes (about 6½ *inches by* 3½*), or draw, on larger sheets, rectangles to represent envelopes. On one, copy Model 1 as accurately as you can. Address a second to a friend. Address a third to a business firm.*

EXERCISE 2

Bring to class three or four used envelopes, getting them at home or elsewhere, and criticize them. Note such matters as completeness of address, arrangement (oblique or vertical, etc.), punctuation, general appearance. What difficulties have you experienced in addressing envelopes?

EXERCISE 3

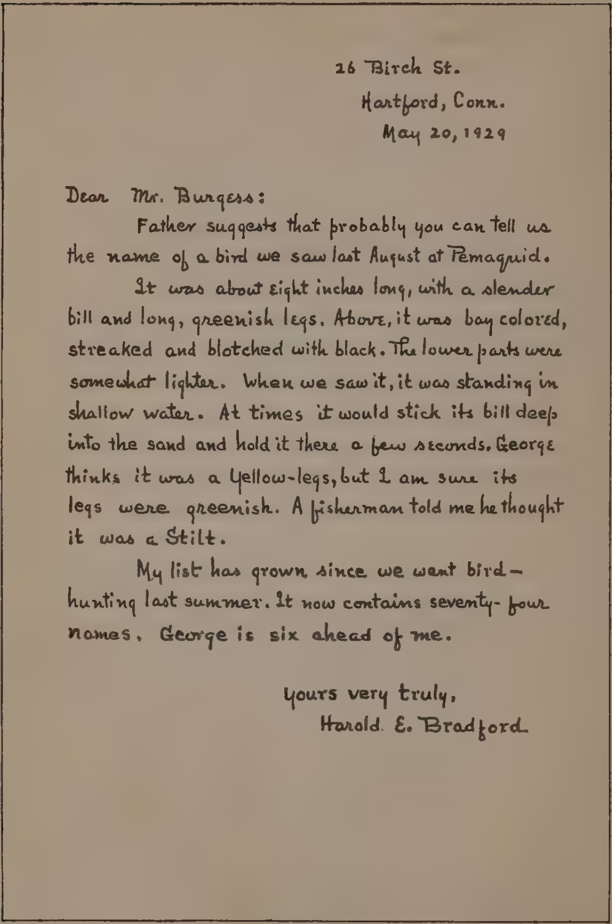
Find answers to the following questions, getting your information where you can.

1. Is a return address always necessary, or is it merely a safeguard which sometimes can be dispensed with? Why do the postal authorities prefer not to have the return address placed on the back of the envelope? Why, presumably, is it sometimes placed there?
2. When writing an in-town letter, why is it unsafe to use *Town* or *City* instead of giving the name of the town or city?
3. What happens if a letter or parcel is mailed without a stamp or with insufficient postage? Is the postage the same for all parts of the world?
4. If you wish to forward a letter (for example one which has come addressed to a guest after he has left your home) how do you do it? Is a new stamp necessary? How many times may a letter be forwarded?
5. Should the stamped envelopes sold at the post office be used in social correspondence?

Model 3 shows a letter such as a boy of thirteen or fourteen might write to an older person with whom he is well acquainted. Please imagine that it is written on unruled white paper matching the envelope. Is your first impression of this letter favorable? Is the penmanship neat and easy to read? Is the alignment at the left carefully preserved? Is there any crowding of words at the right? Is the letter well centered on the letter sheet?

Study the Heading, as it is called, in the right-hand upper corner. What is its purpose? Note the items given, the order in which they appear, and the oblique arrangement. The punctuation, it will be observed, is like that found on the envelope (Model 1). The period is used after abbreviations only; the comma is used only between items coming on the same line.

Study the Salutation—*Dear Mr. Burgess.* It is two or three line-spaces lower down and begins at the letter-page margin.



26 Birch St.
Hartford, Conn.
May 20, 1929

Dear Mr. Burgess:

Father suggests that probably you can tell us the name of a bird we saw last August at Pemaquid.

It was about eight inches long, with a slender bill and long, greenish legs. Above, it was bay colored, streaked and blotched with black. The lower parts were somewhat lighter. When we saw it, it was standing in shallow water. At times it would stick its bill deep into the sand and hold it there a few seconds. George thinks it was a Yellow-legs, but I am sure its legs were greenish. A fisherman told me he thought it was a Stilt.

My list has grown since we went bird-hunting last summer. It now contains seventy-four names. George is six ahead of me.

Yours very truly,
Harold E. Bradford

Model 3

Note that it is followed by a colon. It is always correct to place a colon after the salutation, regardless of what the nature of the letter may be; but some correspondents think the comma preferable in all except business letters. It is a matter of taste.

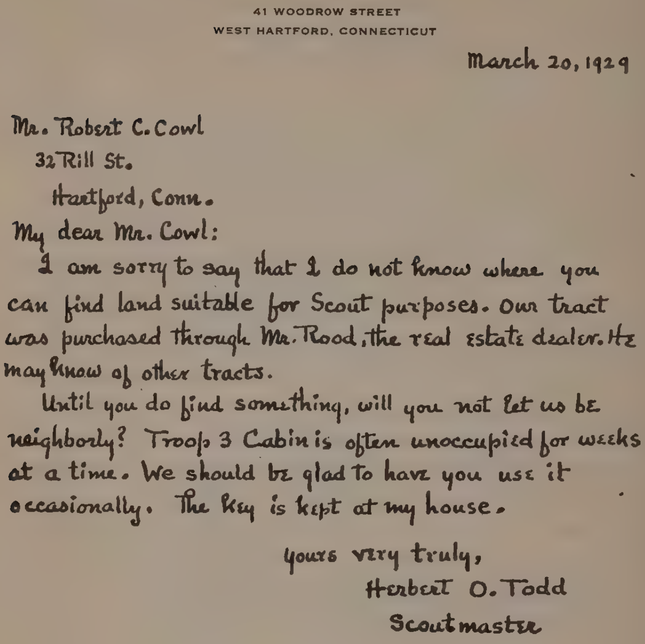
Following the body of the letter, which in its arrangement does not differ from any other composition, come the Leave-taking (*Yours very truly*), or Complimentary Close as it is sometimes called, and the writer's signature. What do you note about their position? Observe that the leave-taking is followed by a comma, but that the signature is not followed by a period. The first word only, in the leave-taking, begins with a capital.

Model 4 pictures a letter a little more formal than the one pictured in Model 3. Mr. Cowl and Mr. Todd, though acquainted, are not intimate friends. Note the new features. The letter is written on stationery provided with a printed letterhead, as it is called, giving the writer's home address. Sometimes the home telephone number is added. Another new feature is the Inside Address, a duplication of the envelope address. It is used in nearly all letters except those between relatives and between intimate friends. Observe the oblique arrangement, the first line beginning at the edge of the letter-page.

EXERCISE 4

Without referring to the book, tell all you can about Harold Bradford's letter to Mr. Burgess. That is, tell what you have observed about the heading, the salutation, the leave-taking, and the signature. Tell what you have observed about the margin preserved in the body of the letter and the method of paragraphing.

Draw on the blackboard a rectangle representing a letter sheet and show by means of lines the various parts of a social letter such as is pictured in Model 3.



41 WOODROW STREET
WEST HARTFORD, CONNECTICUT

March 20, 1929

Mr. Robert C. Cowl
32 Rill St.
Hartford, Conn.

My dear Mr. Cowl:

I am sorry to say that I do not know where you can find land suitable for Scout purposes. Our tract was purchased through Mr. Rood, the real estate dealer. He may know of other tracts.

Until you do find something, will you not let us be neighborly? Troop 3 Cabin is often unoccupied for weeks at a time. We should be glad to have you use it occasionally. The key is kept at my house.

Yours very truly,
Herbert O. Todd
Scoutmaster

Model 4

EXERCISE 5

Draw on the blackboard a rectangle representing a letter sheet and show by means of lines the various parts of a letter containing an inside address as in Model 4. Explain the punctuation. What fault, if any, have you to find with Models 3 and 4?

The models examined make plain nearly all that one needs to know about the formalities of ordinary correspondence; yet it will be well to study each letter-part a little more closely, taking note of permissible variations and considering certain problems which sometimes trouble the inexperienced.

The Heading. In an informal note, one for example to an in-town friend, the street and town address is not always necessary. There are model notes in the next Course in which the writer's address is not given. It is never safe to omit the date. Although the oblique arrangement prevails in all letters written with the pen, the vertical is sometimes employed. It is generally considered less polite.

The Inside Address. The vertical arrangement grows increasingly common in typewritten business letters; in penned letters it is found occasionally. Whatever arrangement is used in the heading should be used in the inside address also. That is, there should be uniformity. The proper place for the inside address is that indicated in Model 4; yet if the letter sheet is small, as in note paper commonly used by ladies, the preliminary parts of a letter—heading, inside address, and salutation—take up so much space that there may be room for little else on the first page. For this reason the address, in purely social correspondence, is sometimes placed at the close of the letter, thus:

Sincerely yours,
Mary Y. Turner

Mr. Charles L. Wyckoff
32 Evergreen St.
Enfield, Ohio

Model 5

The Salutation. Here are salutations commonly found in letters so intimate that the inside address is not used. Notice particularly the use of capitals.

Dear Mother:
Dear Uncle Tom:
Dear Mary:
Dear cousin George:
Dear Mr. Collins:

Dear Dr. McKee:
Dear Professor Fiske:
My dear Mr. Collins:
My dear Miss Collins:
My dear Mrs. Reynolds:

Oddly enough, *Dear* is, in most instances, considered more intimate than *My dear*. *Mr.*, *Mrs.*, and *Dr.* are allowable abbreviations, but one should not use *Dear Prof.* nor *Dear Professor*. *Dear Professor Blank* is correct.

Here are salutations used with an inside address. They are less intimate in character.

Mrs. William H. Taylor
1053 Collins St.
Denver, Colorado
My dear Mrs. Taylor:

Mrs. William H. Taylor
1053 Collins St.
Denver, Colorado
Dear Madam:

Miss Mary L. Taylor
1053 Collins St.
Denver, Colorado
My dear Miss Taylor:

Miss Mary L. Taylor
1053 Collins St.
Denver, Colorado
Dear Madam:

Mr. William H. Taylor
1053 Collins St.
Denver, Colorado
My dear Mr. Taylor:

Mr. William H. Taylor
1053 Collins St.
Denver, Colorado
Dear Sir:

Dear Sir and *Dear Madam* are more formal than *My dear Mr. Blank* and *My dear Mrs. Blank*. *My dear Sir*, commonly used, is less formal than *Dear Sir*. Notice that *Madam* may be used even though the letter is to an unmarried woman. It is seldom employed, however, unless the woman is a stranger, and even in the case of a stranger *My dear Miss Blank* is the customary form of salutation.

The Leave-taking. The simplest leave-taking, correct under nearly all circumstances, is *Yours truly.* Here are variations more or less common. Note that the first word only begins with a capital.

Very truly yours,
Sincerely yours,
Affectionately yours,
Very sincerely yours,
Respectfully yours,
Gratefully yours,

Respectfully yours is appropriate in a letter to one's superior. A boy might use it in a letter to his employer or to his school principal. It would be used appropriately in a letter by anyone to a high official. *Gratefully yours* might follow a letter acknowledging a favor. The old way of gliding from the body of the letter to the leave-taking by such worn phrases as *Hoping that I may hear from you soon, I remain* and *Trusting that this will find you well, I remain* have nearly disappeared from use.

The Signature. A first essential is that the signature be legible. Many reply letters go astray because of signatures so carelessly written that no one can make them out. In typewritten business letters, the signature often appears twice, once penned, once typewritten. A letter from a stranger who uses as signature *Mary Ellen Case* leaves one in doubt as to whether a reply letter should be addressed to Miss Mary Ellen Case or Mrs. Mary Ellen Case. If there is no other evidence, one assumes that the writer is unmarried. An unmarried woman may, if she wishes, place (*Miss*) before her name, though this is hardly necessary. A married woman may, similarly, employ (*Mrs.*) in her signature. The parenthesis marks serve no useful purpose, but custom seems to demand them. If a woman uses in her signature her given name—*Mary Ellen,* for example—but wishes her legal married name to be used in letters to her, she indicates it as shown in Model 6.

Very truly yours,
(Miss) Mary Ellen Case

Very truly yours,
Mary Ellen Case

Please address
Mrs. John K. Case

Model 6

The Letter-picture. This is a term sometimes applied to the general appearance of a letter. Here are a few suggestions as to how the "picture" may be made attractive.

1. Use a clean pen, good ink (black or blue-black), a blotter, and good stationery. White paper, unruled, with envelopes to match, is always in good taste. Styles change from year to year. Stationers tempt with new shapes, sizes, and tints. Avoid extremes.

2. An uneven margin at the left, lines crowding to the right edge of the letter sheet and perhaps curving up to make room for one more word, lines written in the margin, words crossed out, blots, scrawling penmanship, flourishes—all these give to the page an untidy appearance. So do lines unevenly spaced and lines that slant up or down.

3. If a letter is to be brief, a mere note calling for but few lines, the lower half of the page might be left bare, and that would not look well. Women avoid this by using stationery of a smaller size for notes. If the larger sheet must be used, one may remedy matters somewhat by placing the heading a little lower down, preserving a wider margin, and spacing the lines more liberally. Attention has already been called to the

device of placing the inside address at the close of a letter when the stationery used is of so small a size that the preliminaries—all that comes before the body of the letter—are likely to fill too much of the first page.

EXERCISE 6

Prepare answers to the following questions:

1. Why is it important that all letters be dated? Under what circumstances is it safe to omit the sender's address? What advantage is there in using stationery on which the home address is printed?

2. Since it must appear on the envelope, why is it ever necessary to repeat, in the letter, the address of the person to whom the letter is to go? Should one use an inside address in a letter to a member of the family or to an intimate friend?

3. Give the more common forms of salutation. Which is considered the more intimate, *Dear Mr. Blank* or *My dear Mr. Blank?* Why, in *Dear Sir* and *My dear Sir*, is *Sir* begun with a capital?

4. What are the more common forms of leave-taking? When is *Respectfully yours* appropriate?

5. What is the first essential in a signature? Is it ever right to sign a typewritten letter with a typewritten signature only? What signatures should women use? Is it necessary for a schoolgirl to put (Miss) before her name? Is it wise for her to use her initials and her last name, or should her first name always be given? Does a man ever use *Mr.* as a part of his signature?

6. What difficulties have you experienced in giving a good appearance to your letters? When stationery is of small size, what can one do to keep the preliminary parts of a letter from filling too much of the first page? A two-page letter would look odd if nothing but the leave-taking and the signature appeared on the second page. How may this be avoided? If the oblique arrangement is used in the heading, should it be used in the inside address also? Which do you prefer, to use the pages of a folded letter sheet in their regular order, so that the reader may turn the pages as one turns the pages

of a book, or to follow the 1–4–2–3 order or some other? What faults in general appearance or in arrangement have you noticed in letters that you have received?

EXERCISE 7

Copy as accurately as you can the preliminary parts and the first line of the letters pictured in Models 3 and 4. If the paper you use is not of letter-sheet dimensions, indicate by means of straight lines the edges of the page of your letter.

EXERCISE 8

Write the preliminary parts only of letters to the following people:

(a) A member of your family who, you may imagine, is away from home.

(b) An intimate friend of your own age, living in some other town or city.

(c) An older person with whom you are not acquainted.

(d) An intimate friend of your own age, living but a few streets away.

EXERCISE 9

Try to find answers to the following questions, getting your information where you can.

1. What should one do if by mistake he opens a letter not addressed to him?
2. If a person moves from one address to another, how does he make sure that letters mailed to the old address will reach him?
3. Transients, or those who for the time being have no permanent address, call for their mail at the post-office General Delivery window. May one have all his mail sent to General Delivery for as long as he pleases? If there is delivery service by letter carriers, is one permitted to have his mail addressed to General Delivery and get it at the post office?

4. May written matter be included in a package sent by mail? May a package containing merchandise be sent sealed? If a letter contains printed matter only, is it sent at special rates? Does it make any difference whether the envelope containing printed matter is sealed? Are typewritten letters and circulars classed with printed matter?

5. What is meant by registering a letter, and what advantage is there in having a letter registered? Is there any way of hastening the delivery of a letter? What does it cost to send a letter by airplane?

6. May parcels and unsealed envelopes be forwarded without additional postage, just as one may forward sealed letters?

DRILL

PRONUNCIATION

1

Examine these words closely to see if among them there are not a few which you mispronounce.

architect	ark i tect	not	arch i tect
British	Brit ish	“	Brid ish
chasm	kaz m	“	kaz um
coffee	cof e	“	caw fe
column	col um	“	col yume
courtesy	kir te sy	“	court e sy
cruel	cru el	“	crool
deaf	def	“	deef
elm	elm	“	el um
eleven	e lev n	“	e lev un
extraordinary	ex tror di na ry	“	ex tra or di na ry
faucet	faw cet	“	fas it
February	Feb ru a ry	“	Feb u a ry
film	film	“	fil lum
genuine	gen u in	“	gen u wine
herb	erb	“	herb
iron	i urn	“	i ron
Italian	It al yan	“	Eye tal yan
juvenile	ju ve nil	“	ju ve nile
listen	lis n	“	lis sun
reptile	rep til	“	rep tile
salmon	sam un	“	sal mon
seven	sev n	“	sev un
siren	si ren	“	si rene
soften	sof n	“	sof ten
spasm	spaz m	“	spaz um

Read the following nonsensical paragraph, paying close attention to pronunciation:

Eleven architects, ten of them British subjects and one an Italian by no means cruel, report extraordinary experiences while encamped on the edge of a chasm, last February. Since they lived mainly on herbs and salmon, they were greatly impressed with the courtesy of a juvenile reptile which sang, by spasms, as it served them coffee from a faucet. As they listened to the siren, the iron hearts of all save one, who was deaf, softened. This and other incidents are given as genuine in a column-long article in this morning's newspaper. The article is illustrated by pictures made from films furnished by the reptile.

2

Listen for errors in pronunciation while a member of the class reads the following nonsensical paragraph. Do not interrupt the reader; simply make note of every error detected.

An architect and his deaf partner, an athletic gentleman from America, spent a Tuesday evening, last February, in going over columns of figures, some of which had to do with dirigibles designed for Arctic exploration and some with finance. The American was as solemn as if he were coming down with diphtheria, but the athlete kept smiling in spite of a bronchial cough. Perhaps the coffee he was sipping influenced his judgment. Apparently he took genuine pleasure in everything. Accidentally, however, he upset his coffee-cup. Then, strictly speaking, an evil mood seized him, and perhaps he might have quarreled with his ally. But at that moment they saw their mischievous hostess approaching with stuffed partridges, steaming potatoes, and chocolate. The details of what followed were given without a superfluous word in the morning newspaper. This incident undoubtedly illustrates admirably the soothing power of hospitable victuals upon combatants. At any rate this paragraph shows that correct pronunciation is difficult for some.

SPELLING

1

Spell from dictation the following words, taken from previous exercises:

miracle
syllable
literal
military
parallel
gallant
vigor
formally
separate
collision
vegetable
divide
rumor
remedy
tyranny
patrol
soliloquy
Christmas
feminine
comedy
competitor
material
salary
possession
massacre

2

Spell from dictation the following words, taken from previous exercises:

author
ability
alert
unnecessary
preparation
dispatch
humor
similar
sufficient
reference
benefit
apparent
anniversary
professor
villain
disaster
handful
embarrass
currency
particular
privilege
exaggerate
chocolate
cemetery
efficiency

3

Spell from dictation the following words, taken from previous exercises:

ceremony
medicine
vaccinate
pennant
necessary
destroy
assassin
abolish
eligible
appetite
comparative
horror
apology
compel
assail
positive
despise
exterminate
imitate
fulfil
control
deference
arouse
deficit
despair

PUNCTUATION

Comma

The carpenter lent him a saw.

The carpenter, an obliging fellow, lent him a saw.

Notice that when *an obliging fellow* is slipped in between the verb *lent* and its subject *carpenter*, the intruding words are set off by commas. The commas help the reader to see that *fellow* is in apposition with *carpenter*.

He says, sir, that he will see you soon.

A single failure, however, does not mean defeat.

In these two illustrations *sir*, a noun independent by address, and *however*, an adverb, interrupt the onward flow of the sentences. They disturb the natural grammatical sequence of subject, verb, object. *Sir* comes between a verb and its object; *however* comes between a verb and its subject. Commas set off the intruding words. Here are other sentences in which commas are used in this way:

The hillside, barren and rocky, is of little use to anyone.

The next day, the fog having lifted, they hopped off for South America.

The birds, soon learning that it was a safe retreat, came to the garden in great numbers.

"This time," he shouted, "you shall not escape."

Not always is it necessary to set off words that interrupt the onward flow of a sentence, for the reader's eye quickly notes slight interruptions without the aid of commas; but in general this is true:

Commas in pairs are used to set off single words or groups of words which interrupt the natural grammatical sequence.

1

Complete the punctuation of the following sentences:

1. Please sir may I go now? 2. No warning nor persuasion, however, had any effect on his companions. 3. A hero, you know, must

hold himself ready for any fate. 4. A brook swift and noisy runs through the field. 5. Mr. Brown owner of the car says that it is wrecked beyond repair. 6. The pilot forced to make a landing looked about for a level field. 7. At last when his upper lip began to have the down on it Phoenix grew weary of rambling hither and thither to no purpose. 8. A fisherman it is true had noticed her footprints in the sand. 9. The following day the sea being calm we rowed out to the wreck. 10. She ran quickly to a spot where only a few days before she had seen a great many flowers.

2

Complete the punctuation of the following sentences:

1. This time you rascal you shall not escape me. 2. Some of you have heard no doubt of wise King Ulysses. 3. He assured him that powerful as Circe was he would have a fair prospect of coming safely out of her enchanted palace. 4. The range of the bee unless urged by hunger is about two miles. 5. A messenger I was told brought them the good news last Friday. 6. If you think you can do better and perhaps you can you are at liberty to try. 7. Finally no one having responded to my loud knocking I pushed open the door. 8. That eventful day October 12 1928 will long be remembered. 9. And then if you please I will go home. 10. Well boys let's go home.

Parenthesis Marks

It is thought that coloration is of use to fish (1) in concealing them from enemies, (2) in terrifying their prey, and (3) in attracting mates.

How often have we sat on the dry hillside when the rock-roses (helianthemum) spread out their flowers in the blaze of the sunshine.

Many observers have concluded that bees pay most frequent visits to flowers (or even baited paper) with gaudy colors.

To increase the misery of the masses of the people, the triangle of western Europe (look at page 128, please) was forever exposed to attacks on three sides.

In each of these sentences marks of parenthesis enclose matter that is not necessary for the completeness of the sentence. The figures in the first have been inserted to help the reader to see more clearly the terms of an enumeration. For figures, small letters might be substituted. In the other sentences, side remarks—extra matter slipped in—are enclosed. Notice that in the last illustration a complete sentence is thus enclosed, but without the capital letter and the period which ordinarily are found at the beginning and the end of a sentence.

The following rule sums up the more common ways in which marks of parenthesis are used:

Marks of parenthesis are used (a) to enclose figures or letters employed to indicate divisions, and (b) to enclose side remarks and other matter not strictly essential to the sentences in which they occur.

Explain the various ways in which marks of parenthesis are used in the following passages. Could commas be safely substituted for parenthesis marks in some instances?

1. The old Latin motto *Festina lente* (make haste slowly) is a good one for beginners. 2. My dear mother (her name was Aethia) told me his story when I was yet a little child. 3. The dancing mouse shows more or less deficiency in the power of balancing (equilibrium) and of placing its body in a particular position (orientation). 4. Then the engine (imagine my wrath) stopped altogether. 5. The best night's rest I ever had was once when a cocker spaniel puppy who had just recovered from stomach ache (dose from one to two soda-mints) and was a little frightened by the strange experience, curled up on my shoulder like a fur tippet, gently poked his cold, soft nose into my neck, and there slept sweetly and soundly until morning. 6. The war which followed (the so-called Punic War) lasted twenty-four years. 7. Mrs. Cratchit made the gravy (ready beforehand in a little sauce pan) hissing hot, and Master Peter mashed the potatoes with incredible vigor. 8. The debaters tried to prove (1) that the tract of land would, if drained, make a good athletic field; (2) that it could be bought at a reasonable figure; (3) that an athletic field was greatly needed. 9. Perhaps we should explain that the Scotch word *caddy* (derived from the French word *cadet,* meaning a younger brother) is applied to one who carries the clubs of a person playing at golf.

10. In a letter from Lewis Carroll to Agnes Hughes occurs the following passage: "You know I have three dinner bells. The first (which is the largest) is rung when dinner is nearly ready; the second (which is rather larger) is rung when it is quite ready; and the third (which is as large as the other two put together) is rung all the time I am at dinner."

COURSE VII

COMPOSITION

LETTERS (SECTION B)

DRILL

PRONUNCIATION
PREFIXES
PUNCTUATION
    Comma

LETTERS (Section B)

In the preceding section attention is centered upon what might be called the externals of letters, or the formalities, some of them necessary, others marks of courtesy. In this section attention is centered mainly upon the letter proper—upon the message it conveys. Opportunity is given for practice in writing letters of various kinds.

EXERCISE 1

Willoughby Lodge
Montevideo, Tenn.
August 24, 1928

Dear Tom:

Thanks for your long letter giving news from home. Isabel and I were able to puzzle out most of it by getting down on our hands and knees and working hard. We have delivered all of your messages that we could decipher. Jumbo's jaw dripped when we solemnly read to him your message about the buried bone.

There has been little but rain, rain, rain since you left. Last night, however, it cleared, and today we have been trying to make up for lost time, getting as much joy out of life as could be expected with you and the rest of the younger sort no longer here. We ended the day with an evening swim which almost turned into an adventure. It's my fate almost to have adventures but never quite.

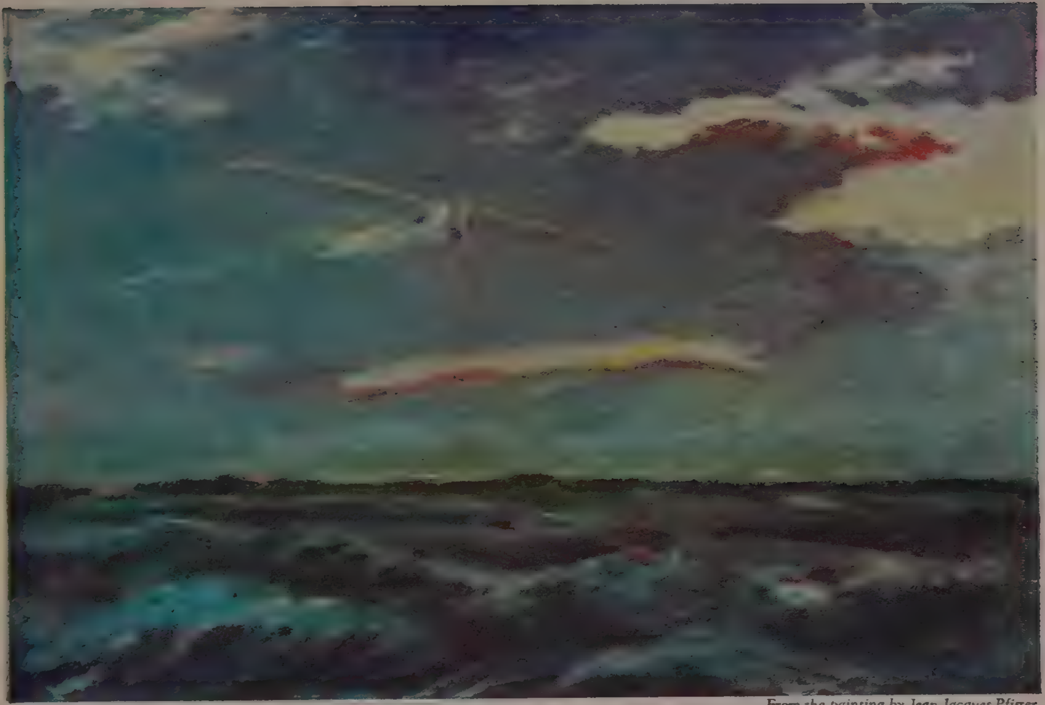
A young couple from Philadelphia, new arrivals, went with us to the lake, just for the walk, and Jumbo of course. At the beach we met one of the art students from the summer school, and after the swim he offered to save us the walk back by rowing us across the lake. We accepted the invitation, though his boat seemed small for five people. Jumbo, who missed out on the invitation, wept as we pulled away from the shore.

Well, we hadn't gone far before Jumbo decided that perhaps he had misunderstood, so he came swimming after us. He's a pretty good paddler for a pup, but you know he weighs a ton, more or less, and by the time we were half across he seemed to be getting exhausted. There seemed nothing to do but for Isabel to haul him in over the stern. You would have laughed to see her, one foot braced against the edge of the seat, trying to pull that hippopotamus aboard. And there's where the adventure almost came. Watching the struggle from the bow seat, I fully expected that Isabel would slip and go headlong for a second swim, the boat would capsize, and I should have a choice of three or four people to rescue.

But no such luck. The dog it was that tumbled—tumbled in amongst us. And of course the first thing he did was to shake himself. The poor lady from Philadelphia! Then he sloshed joyously back and forth over seats and passengers, showing us individually how appreciative he was. We all got pretty damp. Finally, having done what he thought was a polite amount of sloshing, he sat complacently at the bow, nose up, like a pilot.

We are coming home Friday. I will bring with me several articles which I think must be yours: (1) a bait-box, painted green; (2) the third joint of a fishpole; (3) a right shoe, complexion originally tan. Isabel found the shoe down by the willow. Jumbo was chewing it affectionately. I hate to think of your going about town with only one shoe on.

Yours truly,
Schuyler Rosedale



From the painting by Jean Jacques Pfister

ALONE

Little Cove, Maine
August 7, 1928

Dear Mother:

I am writing this down by the ledge near Salt Pool. It is a nice place to be, for you can see and hear the waves as they come rolling in and dash against the rocks. A while ago the sun came out and made everything bright and full of color. The water was very blue. But now a haze is creeping in.

Yesterday was exceptionally quiet here for a Saturday. In the morning I was invited to go for a long walk with two ladies who arrived the day after you left, Miss Martin and Miss Lorry. We went as far as the sandy beach beyond the lighthouse, following the shore most of the way. Miss Martin is the thinnest person I ever saw, but she is very nice. Miss Lorry, also attractive, is Miss Martin's opposite, a stocky, short, ruddy-faced lady with white hair. She has funny ways. She seems to have an independent spirit, a sort of perkiness, and nearly everything she says has a comical twist. She is as jolly as Miss Martin is quiet. I did not know at first but Hal and I would be put at the same table with these ladies, but we have been given a table to ourselves.

In the afternoon the Macgregors came into the harbor to buy lobsters. Porter Fancher and two other boys were with them but in a smaller motor boat of the scooter kind. Of course they picked up Hal, and I did not see him again till bedtime. Porter seems to have stretched up a foot since last summer.

I am "coming along" on my dress. The sleeves, made according to pattern, are not the proper length, so I must cut them down. When they are finished, the dress will be practically done.

Next week promises to be a gay one. It is to start with a sailing trip to Monhegan. So my next letter is likely to be full of news.

Lovingly,
Margaret

These two letters, one from a boy to his chum, the other from a girl to her mother, are of the familiar, informal kind which young people most commonly write. Are they good letters? If so, why? Do they seem natural, more or less like talk, not at all like formal compositions? Can you tell pretty well what kind of person wrote each? Do you like to receive a letter which prompts you to say of the writer, *Isn't that just like him?* Sometimes, perhaps, you receive friendly letters which impress you as being thin, mostly chatter about little or nothing. They may be better than none at all, but you would prefer more substance, more news. It is safe to say that two prominent characteristics of the letters you like so well that you read them several times are an abundance of substance of some sort, not mere chatter, and a natural manner of expression resembling that of conversation.

Write an informal letter similar in tone to those just examined. Be natural in the selecting of subject matter and in expression. Try to give the letter substance; do not merely "run on." Preferably, write a letter which afterwards you can copy and actually mail. Here are suggestions:

1. A letter to a friend who has moved from town, telling him of recent happenings in which you think he would be interested.
2. A letter to a friend, telling of a school event—a game, an entertainment, or some unusual happening.
3. A letter to a relative, for example a cousin, giving home news.
4. A letter in which you tell a friend (who may be imaginary) about revisiting some place—a town, a farm, a camp, etc.—where you two once spent pleasant days together.

EXERCISE 2

51 South Bustle St.
Boston, Mass.
Feb. 18, 1929

Dear Midget:

I am so glad to hear that you are getting nicely mended, and that you may even be able to go home next Saturday. You must have a sturdy little body, to get away from the doctors so soon.

I have been wondering what your new book is. It must be an interesting one, if you half finished it the day you began it. When I was in the hospital, my nurse read *Dr. Doolittle's Circus* to me to keep me from getting cross. The part about loading Sophie into the stage coach made me laugh a good deal. And doesn't it rather hurt when a laugh happens! But a sneeze is worse. Think what hiccoughs would be. Don't let the nurse draw any pictures of cows for your amusement. Once when I was sick my mother drew a cow for me that looked so much like my Aunt Sarah that we both laughed until we cried.

No doubt you are having nice things to eat, such as chicken and ice cream. And does the superintendent come in to see you mornings and ask, "How do you like my hotel, lady?" Isn't it grand having a private "buzzer," and a jointed bed that shifts with a crank, and quantities of flowers?

The janitor calls the office where I work a hospital. One errand boy has a cold and the other the mumps. Several of the secretaries are out because of sickness, and several more are taking pills. When I passed round my lunch crackers today, nearly everyone said something like this: "Oh no, thank you.—But yes, I will take one. It will help my pill to go down."

Well, Midge, it is my bedtime, so good night. Give my love to your mother and my best regards to Dr. McKee.

Sincerely yours,
Mary Hapgood

One should not send a doleful letter to a sick person, nor brag about one's good fortune to a friend in trouble, nor parade a learned vocabulary in writing to an uneducated person. That is what this pattern letter is intended to suggest. Miss Hapgood wrote Midget the kind of letter which she thought a little sick girl would enjoy. Adapting one's messages to those who are to receive them is important in all forms of composition, but especially so in letter writing.

In this connection it should be remembered that nobody, sick or well, enjoys deciphering scrawled penmanship. Pleasure cannot be extracted from blots. We all prefer to have the words we encounter in letters spelled in the dictionary way, the sentences grammatical and punctuated with at least moderate care.

Write a letter in which you are especially careful to keep in mind what sort of person is to receive it. Let the person be someone whom you know, but imagine his condition to be what you will.

Here are suggestions as to people and circumstances: A little child, a friend recovering from sickness, a former house-servant, a friend whom you met while traveling, an acquaintance whose chief interest is in aviation or radio or photography, an acquaintance who is coming to your town to live.

EXERCISE 3

Many of the letters one writes are but notes. Here are typical ones. As you read them, observe their peculiarities.

a

Mr. Allen:

Will you kindly excuse me for not having today's lesson prepared? The O'Connors have been moving into their new home and there has been no opportunity for study.

John O'Connor

May 2, 1929

b

97 Three Mile Road
June 27

Dear Frances:

Alice will be sixteen Saturday, July third, and Mother thinks it would be pleasant to have a few friends drop in to lunch unexpectedly. Will you not innocently appear at the door about half-past twelve? Emily and Edith are coming.

Sincerely,
Mary Morgan

c

Dear Mary:

Of course I will come, and I promise to look innocent. How nice of you to include me.

Very sincerely yours,
Frances Walcott

112 Dover St.
June 28

d

Dear Mary:

It is too bad, but on Saturday I shall be in New York. Uncle Chester has invited mother and me to motor down with him and see Ruth Holton off for Europe. Will you not tell your mother that I am very sorry? I shall write a little birthday note to Alice and send it by Edith.

Sincerely yours,
Frances Walcott

112 Dover St.
June 28

Give thoughtful answers to the following questions:

(a) Does Tom's note to Mr. Allen seem to you a satisfactory one? What is lacking that you would expect to find in a longer letter? Why is no address given? Where else might the date have been placed? Is a date necessary? Would it have been equally correct had John used *My dear Mr. Allen* and included a leave-taking? If John's mother had written the excuse, would she have made these changes? Why should such a note be brief? Would the excuse have been satisfactory if the last sentence had been omitted?

(b) What do you find to like in this note of informal invitation? What, if anything, displeases you? Had Mary used note paper with a printed home address centered at the top, would she still have placed the date where it now is? Where else might it be placed? Would *Saturday* alone, without *July third*, have been sufficient? When should *mother* begin with a capital?

(c) How does this note differ from the preceding? Do you like the note? Is it too brief? Would it have been better had Frances mentioned the day and the hour of the luncheon? Can you think of two reasons why the note was written promptly on receipt of the invitation? Was a note of acceptance necessary?

(d) What do you like, or disapprove of, in this note? Would it have been as well had Frances merely said that a previous engagement prevented her acceptance? Was the message to Mrs. Morgan necessary? Why was this note of regret written so soon after the invitation was received?

EXERCISE 4

a

Walcott High School
March 9, 1929

Mr. Arthur B. Goodman
87 Newfound Ave.
Pittsfield, S. C.

My dear Sir:

The annual contest between the Athena and Barnard Debating Clubs comes Friday evening, March twenty-third, at eight o'clock. The members of the competing teams have expressed a strong desire that you, a former Barnard debater, serve as one of the three judges. May I have the pleasure of telling them that you will serve?

Respectfully yours,
Edgar F. Lake
Secretary of the Barnard Club

b

Walcott High School
March 24, 1929

Mr. Arthur B. Goodman
87 Newfound Ave.
Pittsfield, S. C.

My dear Mr. Goodman:

Personally and in behalf of the two clubs, I wish to thank you for serving as judge of the Athena-Barnard debate. It is perhaps unnecessary to add that the decision given by the judges seemed, to all the contestants, unquestionably fair. We are indeed grateful to you.

Respectfully yours,
Edgar F. Lake

Give thoughtful answers to the following questions:

What do you find to like, or to disapprove of, in these two notes? Might the city and state have been given in the heading? Were they necessary items in an in-town note of this kind? What evidence is there in the salutation and the leave-taking that Edgar is not acquainted with Mr. Goodman? Why, following his signature in the first note, has Edgar given his official position? Is all the information that Mr. Goodman needs given in the first note? Upon receiving Mr. Goodman's acceptance, did Edgar write to him again, and if so, what was the letter about? Observe that Edgar's note of thanks was mailed the day following the debate. Why was he so prompt? If Mr. Goodman had written that he would be unable to serve, would his letter have called for an answer?

EXERCISE 5

a

Dear Tom:

I am taking the liberty to give John and Robert Burns this note of introduction, to be presented in case their car holds together till they reach Seattle. They are friends of mine, much better fellows than they may look to be after roughing their way across the continent.

Yours truly,
John Bennett

Folly Ridge Farm
June 20, 1929

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b

My dear Mrs. Jones:

This will introduce to you Mary Sinclair, a Los Angeles girl, who is to be in Philadelphia this winter, studying music. I am sure that you and your daughters will enjoy becoming acquainted with her.

Sincerely yours,
Mary L. Seacord

June 15, 1929

Notes (a) and (b) are typical letters of introduction, one very informal, the other less so. Such letters are not mailed but given, in unsealed envelopes, to the persons who are to present them. On the envelope containing such a note is usually written *Introducing Mr. Smith*—assuming that a Mr. Smith is to present it. Sometimes one uses merely his calling-card, with *Introducing Mr. Smith* written on it. Usually one who has given a letter of introduction writes at once to the person who is to receive it, telling about the friend who is to present the note.

Give thoughtful answers to the following questions:

Why are not letters of introduction sealed? Why should they be brief? What advantage is there in writing *Introducing Mr. Smith* on the envelope? Why is it advisable—and courteous—to write to the person to whom a letter of introduction which you have written is to be presented? Can you think of ways in which the privilege conferred by a note of introduction might be abused?

EXERCISE 6

Without referring to the book, write such of the following notes as the instructor may indicate.

1. To a teacher, asking to be excused from work assigned, or explaining a tardiness or an absence.
2. To a principal, reporting damage unintentionally done to school property.
3. To a friend, inviting him (or her) to lunch with you, to attend an entertainment, or to spend a week-end at your home.
4. A note accepting, or declining, an informal invitation.
5. A note to accompany a gift (what the gift is, you may imagine), or acknowledging a gift.
6. A note thanking a hostess at whose home you have been entertained.
7. A note to an older person, inviting him (or her) to be present at a school entertainment. (Tickets are to accompany the note.)

EXERCISE 7

Without referring to the book, write such of the following notes as the instructor may indicate.

1. A note to an older person, asking him to serve as judge at a school debate, or as referee in an athletic contest.
2. A note thanking an older person for serving as judge or referee or in some similar capacity.
3. A note to a lady asking her to serve as patroness or chaperon.
4. A note, informal, introducing a young friend to another of your young friends. (Invent the circumstances.)
5. A note of introduction to be presented to an older person.

EXERCISE 8

Blackboard and bulletin board notices resemble letters. They are messages to the general public or to smaller groups. Here is a typical one:

The Burbank Club

The Burbank Club meets in Room 9 Friday, Dec. 10, at four o'clock. This will be an open meeting, to which Seniors and Juniors are invited. The program will be as follows:

Piano selection	Eleanor Russell
Talk on letter writing	Beatrice Lyman
Some famous letters	Genevieve Lane
Songs	Girls' Glee Club

Mary Towne, Secretary

Dec. 5

What criticism can you make of the blackboard or bulletin board notices which appear in your school? Why should all notices be signed and dated?

Write one of the following:

1. Announcement of a club meeting, concert, or game, to which the public is invited. 2. A notice giving a general invitation to join a school club. 3. An announcement of the results of a club election. 4. A notice the purpose of which is to get better support for a school paper. 5. A notice, to be posted in a country store, announcing an entertainment of some kind.

The specimen letters displayed thus far indicate that in social correspondence certain variations as to formalities are permissible. Letters to business firms permit very few.

The heading, giving the writer's address and the date, is rarely placed anywhere but at the top of the first page.

The inside address, of the firm to whom the letter is to be sent, is never omitted.

The customary salutation is *Gentlemen*—or *Ladies*, if the members of the firm are women.

The customary leave-taking is *Yours truly*.

In social letters, the return address on the envelope may sometimes be omitted, but it is rarely safe to omit it in business correspondence.

Attention has already been called to the necessity of clear signatures. Business firms need to know unmistakably the names of their correspondents.

The oblique arrangement still prevails in penned letters; in typewritten business letters, either the oblique or the vertical may be used.

Although the conventionalities are thus simplified by being nearly uniform under all circumstances, business letters vary in kind, and for that reason it will be well to study a few that are typical. Here are five such. The next exercise is made up of questions about them.

From the photograph by Kenneth Dudley Smith, A. R. P. S.

RANGER

a

41 Quaker Lane
Deerford, R. I.
Dec. 20, 1928

The Mayfair Publishing Co.
19 Ink St.
Manymore, Md.

Gentlemen:

I enclose a money order for three dollars for a year's subscription to Blank Magazine, beginning with the January number.

Yours truly,
Leslie Dalrymple

b

2281 Beaver Ave.
Chicago, Ill.
April 10, 1929

Wilder Boat Co.
83 Water St.
Wilder, Del.

Gentlemen:

Please send me your illustrated booklet giving information about speedboats and sailing-canoes. I enclose ten cents in stamps.

Yours truly,
Gulliver L. Crusoe, Jr.

[illegible]

76 Uncas St.
Dorchester, N. J.
Feb. 9, 1929

Camp Outfit Co.
23 Lost Ave.
New York City

Gentlemen:

Please send by American Railway Express the following articles:

1 Gasoline Lantern No. 3
1 Tent Stove No. 6
2 Sierra Packs

It is necessary that these goods reach me by February 13 at the latest.

I enclose check for $24.50.

Yours truly,
Alfred M. Scout

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d

76 Uncas St.
Dorchester, N. J.
Feb. 14, 1929

Camp Outfit Co.
23 Lost Ave., New York City

Gentlemen:

On February 9 I ordered from you, among other things, two Sierra packs. Through error, two Adirondack packs were sent. These I am returning to you by American Express. Please see that two Sierra packs are sent to me at once, by parcel post, at Murray's Camp, Slow River, Maine.

Yours truly,
Alfred M. Scout

8

CAMP OUTFIT CO.
23 LOST AVE., NEW YORK

Feb. 15, 1929

Mr. Alfred M. Scout
Murray's Camp
Slow River, Maine

My dear Sir:

We are sending to you today, by parcel post, two Sierra packs, as requested in your letter dated February 14. We are very sorry that, through error, two Adirondack packs were sent to you, and hope that this mistake on our part has not caused you inconvenience.

We are taking the liberty to mail you our latest catalog, just issued. An order from you, by letter or telegram, will receive immediate attention.

Yours truly,
Camp Outfit Co.
Frank P. Wheeler

FPW/L

EXERCISE 9

Give thoughtful answers to the following questions:

(a) Is there an unnecessary word in the letter to the Mayfair Publishing Co.? Why should all business letters be brief? Is any item of information omitted which the Mayfair Publishing Co. needs? Why is the money order mentioned? What is a money order, and how does it differ from a check? Might Leslie Dalrymple have sent, safely, three one-dollar bills instead of a money order? Do you prefer the direct *I enclose* to *Enclosed please find?*

(b) Do you prefer the oblique arrangement used in the letter to the Wilder Boat Co. to the vertical arrangement of the first letter? If the oblique arrangement is used in the heading, should it be used also in the inside address and on the envelope? Why are the stamps mentioned? Is it right to send for booklets, samples, etc. if you have no intention of buying the articles advertised? If you have received advertising matter—for example a catalog—is it necessary to send an acknowledgment?

(c) In the letter to the Camp Outfit Co., what information is given besides the statement regarding the goods desired? What advantage is there in so listing the order that each item is on a separate line? Why is the check mentioned?

(d) Why, in his letter of complaint, does Mr. Scout give the date of his previous letter? Why does he mention returning the Adirondack packs? Why is the address to which the packs are to be sent underlined? Assuming that Mr. Scout has been annoyed by the error made by the Camp Outfit Co., why does he not write a scolding letter?

(e) What do you find to like in the final letter? Is it a satisfactory reply to the letter of complaint? Is courtesy as necessary in business correspondence as in social? Notice that this letter has a double signature. Why? Are we to imagine that Mr. Wheeler's name is typewritten or penned? What is the meaning of FPW/L? What are two or three characteristics of a good business letter?

EXERCISE 10

Write one or more letters, as the instructor may indicate, following the directions given below. Do not mail the letters, for the names and addresses are fictitious.

1. The Sharpe and Cooley Manufacturing Co. of Detroit, Mich., advertise in the Blank Magazine that upon receipt of twenty cents in stamps they will send their *Catalog No. 39* in which are descriptions of over a thousand different tools, besides instructive matter valuable to every mechanic. Write for this catalog.

2. The Uncas Kennels (address Box 95, Springfield, Ohio) specializes in Scottish terriers. An illustrated circular and price list is sent on receipt of a two-cent stamp. Send for the circular.

3. The subscription price of *The Aviator's Magazine*, published in Dallas, Texas, is four dollars. Write a letter subscribing for it.

4. Roe, Sears, & Co., a mail order house whose address is 97 Fuldale St., Chicago, sells nearly everything. After (in imagination) consulting their huge catalog, in which all articles for sale are numbered and described, and their prices given, order by letter at least five articles.

5. Imagining that you have ordered goods, and that part of them have been damaged in transportation or are otherwise unsatisfactory, write a courteous letter of complaint.

EXERCISE 11

Boardman High School
Larriman, N. Y.
April 9, 1929

Manager of Baseball Nine
Chester High School
Chester, N. Y.

Dear Sir:

Boardman High would like to arrange for a game with your school. Our schedule is full except for two dates, June 15 and June 22. Owing to school regulations, we cannot play out of town except on the second of these dates. Wesley Field can be secured for June 15.

In case you should come to Larriman, the gate receipts, less the amount spent in necessary expenses, would be evenly divided. We should expect the same terms if we played in Chester.

An early reply would be greatly appreciated.

Yours truly,
Tom L. Tunney
Manager

After studying this specimen letter, write one of the following:

1. A letter inviting an athletic team or a school club to engage in a contest. Imagine that you are business manager or secretary.
2. A letter inquiring whether a certain hall is available on a certain date, and at what price. (For hall, you may substitute athletic field or picnic grounds.)
3. A letter seeking to cancel or postpone a scheduled game. Invent the circumstances.
4. A letter inviting the members of a school club in a neighboring town to attend as guests a supper to be given by a school club of which you are secretary. There will be an after-supper address (invent the speaker's name and his subject) followed by a discussion.

EXERCISE 12

BOY, industrious, steady, reliable, in the commercial office of a Hartford factory. Would have to begin by learning the details of office work. Advancement sure if ability is shown. Apply by letter, giving age, education, experience, references.
Profitable, Box 26, Courant.

56 Woodrubb St.
Hartford, Conn.
June 18, 1929

Profitable
Box 26, Courant

Dear Sir:

I am interested in the position referred to in the advertisement attached to this letter. Here is the information you ask for.

Age: seventeen.

Education: I graduate June 27 from the Commercial Department of Hartford Public High School.

Business experience: I have had no office experience. Last summer I worked for Mr. E. K. Rood, farmer, Mountain Road, West Hartford. During the past year I have been business manager of the High School Chronicle.

References: By permission I refer you to Mr. E. K. Rood, Mountain Road, West Hartford; Mr. Clement C. Hyde, Principal of Hartford Public High School; Mr. George B. Kingsbury, Commercial Department, Hartford Public High School.

I shall be glad to call at your office any school day after four o'clock, or any Saturday morning.

Yours truly,
Henry F. Collins

The letter on page 175 is such as any boy seeking a position might be called upon to write. We shall study it through the eyes of the man to whom it is written. He has received, we will imagine, ten replies to the advertisement inserted in the *Courant*. A number of these he has thrown into the waste-basket after merely glancing at them. Henry Collins's he reads a second time, and this is the way he judges it.

"Good stationery—his father's, I suspect—white, unruled, the letter sheet matching the envelope. Attaching the ad. to the first page is not a bad idea; I wonder who taught him to do it. Good penmanship, clear, neat, a bit boyish, but better than mine. So far as I can see, there are no errors in spelling, grammar, and punctuation, and I like the orderly arrangement. I suppose letter writing is taught in all schools, nowadays, but not every boy profits by instruction. I think this youngster must be teachable—a strong point in his favor.

"The letter is brief, as it should be. There's no brag in it. I like that. The information I asked for is given, and nothing else. Let's see—seventeen; high school boy; commercial course. A summer on a farm is a pretty good preliminary to a business career. He must be fairly husky, or no farmer would have taken him. Manager of a school publication? Hm. I wonder if he made a dollar. The fellows must have had confidence in him or they wouldn't have given him the job. As a rule, boys are pretty shrewd in such matters. Collins. I wonder if his father isn't head bookkeeper at the Boston Branch. I believe I'll look the boy up."

He presses a button and his secretary enters. He hands her the letter. "See if Mr. Rood's name is in the telephone directory. Call up the High School first and see if you can get Mr. Hyde for me. You don't happen to know the Collinses, do you? Unless I countermand the order before noon, write to this boy and ask him to call Saturday at ten sharp." A minute later, the manufacturer is again busy with his morning mail, this time reading a letter from the manager of a branch factory in a distant city.

And now, putting out of mind all that we have imagined that the manufacturer thought and said, what do you think of Henry's letter? Is it a good one? Is it the kind you would have written had you been in Henry's place? How about the other letters of application received by the manufacturer? Imagine yourself glancing through them. What are some of the things you find to account for the fact that they found their way to the office wastebasket?

Pick out one of the following advertisements and write a letter of application, trying to produce the kind of letter that might appeal to a business man anxious to get at the more important part of his morning's mail. Use your imagination in picturing him as he sits in his office. Do not imitate closely the letter studied or any other letter of application you may have seen. Be natural, even though you turn out a letter that is unique.

WANTED—BOY about 16 years of age to take care of the mails, etc., in our office. Good pay to start and fine chance for advancement to the right boy. The Corliss Paper Company.

WANTED—YOUNG MAN to drive car to New Haven twice weekly, and be generally useful about house. Address Dr. A. C. Traub, 42 Hill St.

WANTED—BOY for general office work, experience not necessary; permanent position and good opportunities. Address Box 80, Times.

WANTED—BOY to make himself generally useful in our editorial room. Apply at Business office, The Hartford Times.

WANTED—YOUNG MAN for delivery wagon, one who can drive car preferred; references required. M. J. Bingham, Meriden.

WANTED—ERRAND BOY, good chance for bright boy to learn mechanical dentistry. Apply by letter to Dental Laboratory, 924 Main St.

WANTED—SMART GIRL, high school graduate, for office and telephone work; must have some knowledge of bookkeeping and stenography. Apply Franklin Printing Co., 81 Pine St.

WANTED—OFFICE GIRL for general office work; store hours; must be quick and accurate at figures and write a good plain hand; typewriting experience an advantage; reference required; state salary expected in answering. Address Office, Box 60, Times.

WANTED—YOUNG LADY as assistant in office, one who understands shorthand and typewriter. State age, experience, and salary expected; give references. Retail Store, P. O. Box 6311, city.

WANTED—YOUNG GIRL about 16 or 17, for cashier, experienced preferred; good opportunity for advancement. Address Opportunity, Box 612, Times.

WANTED—BRIGHT GIRL about 16 years, as assistant in advertising dept. of manufacturing concern. Chance to advance. Address Assistant, P. O. Box 300, Hartford.

DRILL

PRONUNCIATION

The fifty words here brought together are from earlier exercises. Are you sure that you have mastered them?

As a pupil pronounces the words, let the other members of the class serve as critics, jotting down such words as they think are mispronounced.

deaf
tomorrow
fanatic
perhaps
Italian
America
soften
humble
genuine
merry
hospitable
romance
kindergarten
library
mischievous
introduce
stomach
partner
adult
considerable
across
finance
tuberculosis
deficit
accidentally
listen
exquisite
government
strictly
arctic
disastrous
cunning
tassel
perspiration
rather
intellect
comparable
athletics
gentlemen
yesterday
vaudeville
perfect
morning
column
catholic
chasm
faucet
catch
architect
very

PREFIXES

Earlier exercises call attention to the fact that the trouble-spot in many a word is the joint formed when a suffix is added. In a surprising number of words commonly misspelled the trouble lies in a prefix joint. That is one reason why a little study of prefixes is profitable. But there is a second reason, perhaps of greater importance. A prefix, especially a Latin prefix, often furnishes a clue to the meaning of a strange word. Moreover, familiarity with the meaning of Latin prefixes keeps one from blundering in the use of common words like *precede* and *proceed*, which are sometimes confused.

1

Inter commonly means *among* or *between.* Its force is seen in *interwoven, international.* An interscholastic contest is one between or among schools.

Circum means *about* or *around.* To *circumnavigate* the earth is to sail round it. To tell all the *circumstances* is, literally, to give all the surrounding facts.

Ante means *before.* An *anteroom* is one situated before and opening into another. Sometimes this prefix is changed to *anti*, as in *anticipate.* To anticipate trouble is to see or fear it before it comes. There is a Greek prefix *anti*, meaning *against. Anti-slavery* means against slavery. We see this Greek prefix, disguised a little, in *antagonist. Ante* and *anti* are often confused.

Post means *after. Script* comes from the Latin word meaning to write. After completing a letter, we sometimes add a *postscript.* An *ante-mortem* confession is a death-bed confession. A *post-mortem* examination is one made after death. We *postpone* doing things when we decide to do them at some aftertime.

Re means *back, again,* or *against.* These three meanings are seen in *return, repeat, repel.*

Point out the prefixes in the following words. If a prefix has more than one meaning, tell which meaning is, in each instance, conveyed. Consult a dictionary if you are in doubt as to the meaning of a word.

interlude
postlude
circumlocution
ante-bellum
interval

antidote
antediluvian
reinstate
interrupt
renovate

circumscribe
intermediate
antecedent
posterity
circumference

interregnum
reiterate
intersection
regain
interview

2

Make, in classroom competition, as long a list as you can of words containing each of the following prefixes: inter, circum, ante, re.

3

Super means *above, over,* or *beyond.* A superintendent is one placed over others, to direct them. A superabundance is more than mere abundance. A supernumerary policeman is one not a full member of the force, an extra man occasionally employed.

De means *from, down,* or *away.* The Latin word for head is *caput. Decapitate* means to take away the head from the rest of the body. To *descend* is to go down.

Per commonly means *through* or *by. Centum* is the Latin word for hundred. *Per centum,* commonly written *per cent,* means by the hundred or of a hundred.

Pre, like *ante,* means *before.* To *precede* is to go before. *Judicium* is a Latin word meaning judgment. A prejudice, then, is an opinion formed before one has made careful examination.

Pro commonly means *forward* or *instead of.* A pronoun is a word used instead of a noun. The elephant's trunk is called his *proboscis. Bosco,* from which the main part of the word is derived, means to *feed;* hence the elephant's proboscis is his front or forward feeder.

Point out the prefixes in the following words. If a prefix has more than one meaning, tell which meaning is, in each instance, conveyed. Consult a dictionary if you encounter a word with which you are not familiar.

precaution
supervise
perforate
deprive
preliminary
decamp
preface
protrude
prolog
demote
prehistoric
promote
perspire
supersede
premeditate
procession
superfluous
previous
progress
superstition

4

Make, in classroom competition, as long a list as you can of words containing each of the following prefixes: super, de, per, pre, pro. *Study each list and note the words in which the meaning of the prefix is most in evidence.*

5

Study the following and note the prefixes. In which of the words is the meaning of the prefix especially noticeable? Consult a dictionary if you encounter a word with which you are not familiar.

antedate
prepaid
retail
demerit
reflect
premature
recollect
descendant
preference
postgraduate
anticipate
predecessor
interfere
preamble
intermediate
posthumous
rebate
recess
precipitate
perennial

6

Trans, sometimes shortened to *tran* or *tra*, means *across, beyond,* or *through.* It is seen in *transfer, transcribe, transcontinental.*

Ab, sometimes appearing as *a* or *abs*, means *from* or *away. Normal* means *natural* or *usual. Abnormal,* therefore, means away from the natural or usual—unnatural. *Abstract* is made up of *abs* and a Latin word meaning to *draw.* Hence to abstract is to draw from.

Ex commonly means *out, out of, of, away from,* or *beyond.* Its other forms are *e* and *ef.* Here are examples:

exit
expel
elapse
eloquent
effect
efficiency

Words beginning with *ell* are rare. The dictionary shows but the old word *ell,* and *ellipse,* together with adjectives and adverbs made from *ellipse.* So when you are hesitating between *el* and *ell,* it is safe to choose the former. On the other hand, the dictionary shows that *ef* at the beginning of a word is almost without exception followed by *f*.

Pick out the prefixes in the following words. Give the meaning of each word.

transparent
emigrant
effeminate
abdicate
efface
emissary
avert
abscond
eject
translate
transpire
abhor
traverse
abstain
excavate
transatlantic

PUNCTUATION

Comma

John will come when you call.
When you call, John will come.

Notice that the modifying word-group *when you call* is set off by a comma in the second sentence only, where it stands first. The comma helps the reader to see quickly where the modifying word-group ends. It warns him that *John* is not the object of *call.*

The door opened noiselessly as he was passing by.
As he was passing by, the door opened noiselessly.

The comma in the second sentence marks the close of a modifying word-group which stands first. It lets the reader know at once that *door* is not the object of *by.*

When you call and *as he was passing by* are clauses. That is, each contains a subject and a predicate. So often is it impossible to tell, at a glance, where a modifying clause ends, when it comes before whatever it modifies, that many writers make it a practice to set off every such clause.

A modifying phrase standing first in a sentence may or may not need setting off with a comma, as the following illustrations show.

In the evening we went to the theater.
For this purpose he had provided a coil of rope.

To tell you the truth, about all we had left was a loaf of bread.

To begin with, the tires were old and soon had to be replaced.

Having explained everything to their satisfaction, he was allowed to go.

Having explained everything, to their great delight they were allowed to go.

In the first two sentences, a comma is not needed after the italicized phrase. The comma following the phrases in the other sentences is useful. Were it omitted from the third, for example, the reader's eye might run on as far as the word *left* before discovering that the phrase ended with *truth*.

From our study of these illustrative sentences we reach the following conclusion:

A comma is usually needed after a modifying clause which comes before whatever it modifies.

A comma is placed after a phrase standing first in a sentence if it is needed to show, at a glance, where the phrase ends.

I

A modifying clause stands first in each of these sentences. Show that the comma setting off the clause is a help to the reader.

1. As I have already told you, what is to be done requires courage and skill. 2. While they were eating, the fish began to bite again. 3. If you like, Mr. Billings and Mr. Carter will make all the necessary arrangements. 4. Should an error occur, which might happen in spite of all our care, notify us at once. 5. Before he could cross, the street became blocked by the collision of two trucks. 6. As you know, the shortest way back is by the trail through the woods. 7. Had his companions dared, to rescue him would not have been a difficult matter. 8. While I stood there painting, the Duchess and her two daughters came strolling by. 9. As the thin cables streamed upward and over the sheave-wheels above the shaft and down to the reeling-drums, I looked at the men about me and felt a sudden mortification at the clean blue of my overalls and the bright polish of my pick and shovel. 10. If you call, the cows will think it is milking-time and will come up to the barn.

2

Each of these sentences begins with a modifying clause. With what word does the main clause or statement begin? Punctuate in a way to show this.

1. As it came howling across the Hudson from the west the gale partly wrecked an eleven-story structure on the Manhattan waterfront. 2. When pianos tables or other heavy pieces of furniture are to be moved about it is safer to get behind them and push. 3. As it was he would not be home till late that night and perhaps not before morning. 4. When the ground hardened he left his field work and became a woodsman. 5. If you are going home and have room in your car will you not take Emily along? 6. Since we cannot help them to stay any longer seems a waste of time. 7. As soon as he had left the police sent out a general alarm. 8. When they drew nearer the Indians could plainly be seen climbing up the rocky ledge on the other side of the river. 9. When wet buckskin is heavy clammy and stretches absurdly. 10. As they drew near the ground Boone had selected a great herd of buffalo made off.

3

Try to show the usefulness of the comma in the following sentences:

1. The signal having been given, to raise the flag took but an instant. 2. In escaping, the men who left in the last boat were forced to leave all their baggage. 3. To tell you the truth, about all that most of us did was to stand in line. 4. Pitching and rolling about, the boat made little headway. 5. To be sure, there were a few of us who were obliged to work rather hard. 6. Soon after, the wind died down and the sea became calm. 7. At the time, my father was farming land on the other side of the river. 8. A little lower down, the river broadens out and becomes shallower. 9. After all, we have been more prosperous than many. 10. To begin with, the story he told seemed far from probable.

4

Punctuate these sentences. Do some of them seem clear as they stand?

1. In the confusion that followed the escape of the prisoners went unnoticed. 2. This being so fortunate are all who were left behind. 3. Halfway up the trail to the top of the mountain becomes much steeper. 4. Besides game fish berries and other wild products they had cornbread Indian pudding maple sugar milk butter and sweet potatoes. 5. After all the boys had a good time and improved in health. 6. According to the official instruments the wind blew at the rate of seventy-two miles an hour on January twenty-fifth. 7. In the course of my eight years among these people I had many examples of their ability to converse by means of smoke. 8. In the report of the three men who served as judges a special tribute was paid to all who had taken part in the competition. 9. From the presence of numerous bark huts along the beach I knew that the place must be a native camping-ground. 10. For long years after the place was avoided by the superstitious savages.

COURSE VIII

COMPOSITION

Making Up One's Mind

DRILL

Spelling

Prefixes

Punctuation

Comma

MAKING UP ONE'S MIND

A toddling child sees a bee. The bee is pretty. It makes a pleasing noise. It looks good to eat. The child makes up his mind that he wants the bee; but when his hand reaches for it, mother interferes. The child wails and the bee flies away. What is wrong in the child's reasoning? In making up his mind he has been unaware of one of the most interesting facts about the bee, namely, that it sometimes stings; and he has accepted as fact that which is not true at all. Bees are not good to eat.

Making up one's mind usually calls for the collecting of facts. The trail leads from one fact to the next till all have been examined. But, like the child, we often overlook a fact, or we accept as true something that is not so, or without waiting to investigate thoroughly we "jump at conclusions." Because unwilling to take time to investigate, or because we are ignorant, we blunder. One reason why we go to school and to college is that we may get a supply of facts such as everyone needs in order to make up his mind wisely in regard to important matters.

EXERCISE 1

List the questions one would like to have answered before reaching a decision in regard to any two of the following, and underline questions which a person given to making decisions hastily might neglect to consider.

Whether to buy one of the following: a certain dog, radio set, automobile, fishpole, airplane, watch, dress, suit of clothes, paper route.

Whether to spend a vacation in a certain place that has been recommended; try to earn money by working after school hours; keep hens, or engage in some similar enterprise.

Whether to join a certain club; accept an invitation to go on a pleasure trip; seek employment in a certain office, store, or factory; vote for one who is candidate for the captaincy of a football team.

EXERCISE 2

"Pooh! pooh!" the goldfish kept repeating as he gently bumped his nose here and there against his little glass globe. "Say what you will, the world is a very small world, some three or four times the length of my body at most."

The goldfish reminds us that not always do we get facts directly, as when we bite into an apple to discover whether it is sweet or sour. More often we get them indirectly through asking questions and through reading. That is, instead of relying on what we can discover independently, each in his own little globe, we rely on the testimony of others. If the radio set is not working properly and we cannot discover what is the matter, we may call in a friend who has a better supply of facts about radios than we. Before making a long journey, we may consult certain books telling about the countries to be visited, that we may better determine where to go and what to see. We are all constantly collecting facts, or what we accept as such, in this secondhand way, to use when we have thinking to do.

Several points need emphasizing in connection with the matter of reaching conclusions through the aid of testimony. First, one should keep an open mind. How willingly we accept testimony which favors what we are anxious to believe, and how apt we are to shut our minds to whatever may prove unpleasant. Second, one should weigh testimony, not accept as true all that one hears and reads. We know that two eyewitnesses, both honest, may tell conflicting stories about a street accident. Through carelessness, prejudice, or anger, facts become distorted. Third, when it is possible, and occasion requires, one should go to headquarters for facts. That is, if there is a perfectly reliable source of information, we should not depend on some other source that is questionable as to reliability. For instance, if her child is seriously ill, the intelligent mother does not use a remedy recommended by a neighbor, nor one she has seen advertised; she sends for the best doctor she is able to employ. We should use the same care in acquiring facts before making decisions, if the matter under consideration is important.

Show what "going to headquarters" means in each of the following cases:

1. Finding out what city is the capital of Brazil.
2. Settling a point in regard to local traffic rules.
3. Finding out what the assignment in English is for tomorrow, in case one has forgotten.
4. Determining how a certain word should be spelled.
5. Learning how copper is mined.
6. Determining whether a rash is due to measles or to ivy poisoning.
7. Finding the principal facts concerning a prominent living American.
8. Determining whether a certain food product is adulterated.
9. Determining how much wheat was raised in the United States in 1928.
10. Making a list of generals prominent in the Revolutionary War.

EXERCISE 3

Point out the weakness in each of the following bits of reasoning:

1. It must be true, for everyone says so.
2. My friend's friend's friend says it is so; therefore it must be.
3. It must be so, for I read it in this morning's paper.
4. My gloves were a great bargain; I bought them at a bargain sale.
5. It is a wonderfully rich mine; the man who sold me stock in it says so.

6. You should hear old Mr. Jones tell of the cold weather in his boyhood days. Our winters are growing milder.

7. He says it is a stupid book, so dry in fact that he read but five pages. I am sure I should not care to read it.

8. Mr. Allen is worth twenty million dollars and he is over nine feet tall. His little boy just told me so.

9. Of five people who saw the accident, three blame Mr. Smith and two Mr. Williams. Three being more than two, I am sure Mr. Smith was to blame.

EXERCISE 4

"You have lost a camel," said a dervish upon meeting two merchants.

"Indeed we have," they replied.

"Was he not blind in one eye and lame in one leg?"

"He was."

"Had he not lost a front tooth?"

"He had."

"And he was loaded with honey on one side and with wheat on the other?"

"Quite right," they replied; "and since you have seen him, will you not lead us to him?"

"My friends," said the dervish, "I have not seen your camel."

"Not seen him! A likely story." Without waiting for explanation, they seized the dervish and brought him before a judge, for they thought he had stolen the jewels which formed part of the camel's burden. And this is the way the dervish proved his innocence:

"I knew," said he to the judge, "that I had crossed the track of a camel that had strayed from its owner, because I saw no mark of a human footprint on the same route through the desert. I knew that the animal was blind in one eye, for the herbage was cropped on but one side of the path; and lame, for one foot made a fainter impression in the sand than the others. I concluded that the camel had lost a tooth, because wherever it had grazed a small tuft was left uninjured in the center of its bite. As to the beast's cargo, the busy ants informed me that it was grain on the one side, and the clustering flies that it was honey on the other."

This old Eastern tale, like nearly every modern detective story, illustrates a way of reaching conclusions when all that the mind has to work with is signs, appearances, indications—evidence that is not absolute but circumstantial. Often circumstantial evidence is the only kind available, and commonly it serves sufficiently well. We all use such evidence frequently, but rarely with the skill of the dervish. Because we are poor detectives, we make many mistakes.

First, we overlook signs. "Deserted," you exclaim as you approach a farmhouse during a walk down an unfrequented road. To your eye it looks deserted. The buildings are very old, unpainted, out of repair. Two of the windows are boarded up. No well-trodden path leads to the front door. The neighboring fields are uncultivated. "Are you sure?" politely asks your companion. His eye has caught sight of a wisp of smoke, barely discernible, rising from a chimney.

Second, a sign having nothing to do with the case may somehow get mixed in and influence one unduly. Glancing through a doorway, you observe a sign which leads you to conclude that the room is occupied by a boy fond of athletics—a football on a table. Investigation might reveal, however, that the football had been left there by a caller, captain of the school team.

Third, signs are often misinterpreted. Shabby clothes, though commonly indicating poverty, may indicate miserliness. Hepzibah Pyncheon's scowl, Hawthorne tells us, was not due to ill-nature, as her neighbors assumed, but to nearsightedness.

Fourth, some of us have an unfortunate way of reckoning signs mathematically. Many signs may point to a person's guilt, one to his innocence, yet the one sign be of more weight than all the rest.

Because, then, conclusions reached through examining signs are so likely to be wrong, it is safer, when possible, to reach conclusions in some other way; and one should always keep in mind the distinction between *possibly it is true* and *probably it is true* and *it is true.*

Give careful thought to the following questions:

1. Have you ever read a story (perhaps a detective story in which Sherlock Holmes is a character) in the early part of which signs or indications point to a certain conclusion, yet as the story unfolds, the reader is shown that the signs are misleading?

2. Have you ever attended a sleight-of-hand performance at which, judged solely by detectable signs, the performer did impossible things?

3. Recall the days when you were very young. What are some of the signs you used to rely on in forming judgments about persons and things—signs which you no longer rely on?

4. What more recent experiences have you had in falsely interpreting signs? Here are possible examples: (a) picking up a neatly wrapped parcel and finding it contained a brick; (b) being falsely alarmed by signs which you thought indicated the presence of a burglar; (c) wrongly concluding, from first impressions, that a new acquaintance would be disagreeable.

5. What successful experience can you recall, in which you based your judgment on appearances? Here are suggestions: discovering that some one is playing you a trick; that it would be safe to make friends with a certain dog; that there would be company for dinner.

EXERCISE 5

Show that reasoning based upon the interpretation of signs might be used by the following:

1. A business man interviewing an applicant for a position.
2. A young reader choosing between two story books at the public library.
3. A doctor examining a patient.
4. A football player "sizing up" his opponent.
5. A tourist deciding whether to stay over night at a hotel which he is approaching.
6. A scout creeping through the enemy's line under cover of darkness.
7. A policeman trying to determine which driver is to blame in an automobile collision.
8. A tourist, making up his mind as to whether a town through which he is passing is prosperous.

9. Anybody, trying to determine whether the people moving in next door will be good neighbors.

10. A mother trying, without asking embarrassing questions, to determine whether her son has been in swimming.

EXERCISE 6

"All the little children I have ever known were afraid of the dark. I myself, when a little child, was afraid of the dark. Therefore I conclude that every child—this five-year-old coming down the street, for example—is afraid of the dark." Such is the trail followed in reaching many a conclusion. From our own experience and from the testimony of others we collect examples until it seems safe to generalize—to make a general rule. Once having established the rule, we apply it much as a carpenter applies his foot rule to a stick of timber to see if it will serve his purpose.

Here is a second illustration: "Harry and I are old friends. Never have I known him to break his word. Because he has never broken his word, I am sure that since he promised to meet me at four o'clock, he will surely be on hand." In this case the mind sets down in a row, as it were, the past acts of an individual and examines them carefully. Finding that they are alike in a certain respect, the mind concludes that the future acts of the individual will be alike in this respect.

Finally, here is an illustration of how this important form of reasoning may be misused: A certain advertisement states that A——, B——, and C——, after taking a course in salesmanship, advanced rapidly from petty clerkships to positions commanding large salaries. It invites you to accept as a general truth, because of these three examples, that anybody taking the course, you for instance, will meet with a like degree of success. You are not expected to inquire whether these three men, of all who have taken the course, alone have succeeded and the rest failed, nor whether taking the course in salesmanship was the only reason for their advancement.

Give thoughtful answers to the following questions:

1. Why are little children apt to generalize incorrectly and get strange ideas at which their parents smile? When you were very young, did you have odd notions—general rules or measures which you have since discarded as unreliable? For example, did you perchance think that food of a certain color was not good?

2. Why are those who live secluded lives, meeting few people, reading few books, rarely journeying from home, apt to form conclusions that are not true?

3. Does attending motion picture plays help or hinder one in acquiring correct general ideas—reliable measures or general truths which he can apply in reaching conclusions of importance?

4. Why does a man seeking election to high office sometimes point to his record as a private citizen?

5. Why is a careful record kept of all hospital cases?

6. Have you ever known of anybody's being guilty of the following errors: (a) concluding that someone is outlandishly dressed because his clothes are so different from what he himself and his set wear, and which he assumes are the height of fashion; (b) condemning an entire school because he has found two or three members snobbish; (c) thinking an entire race inferior because two or three members of the race, all he has ever encountered, seem inferior?

EXERCISE 7

Criticize the reasoning in the following:

1. Our remedy has cured thousands; therefore it will make you well.

2. We've had two college graduates in our office and both have been failures. A college education is of no use to one who is going into business.

3. "How ignorant all city people are," remarked a farmer's wife. "When I passed the honey, my city boarder smiled and said, 'Ah, Mrs. Brown, I see you keep a bee.' "

4. No one in his right mind would wear anything but a straw hat on a hot day like this. Mr. Smith is wearing a felt. He's out of his mind.

5. Many a man has made a fortune by buying stock in new inventions. If you buy stock in my invention, you will soon be wealthy.

EXERCISE 8

I see the moon over my left shoulder. A moment later I stub my toe, fall, and bump my knee. Is it reasonable to conclude that seeing the moon over my left shoulder caused the accident? If B follows A, is it necessarily true that B is caused by A?

A friend fails to keep an appointment. I conclude, a little irritated, that he has done so because he wanted to annoy me. It is the first suggestion coming to mind. But my friend may have forgotten the appointment, or misunderstood the hour or place, or he may have been unavoidably detained. In seeking for a cause, how apt we are to accept the first that occurs to us.

There is an old saying that it is the last straw that breaks the camel's back. In a sense the saying is true; yet we realize that if the camel had not been heavily laden before the straw was added, his back would not have broken. Have you sometimes, when trying to account for happenings, been guilty of giving too much importance to straws? A man's downfall may be attributed, wrongly, to a single known foolish act; but if his life were bared, a long series of foolish acts, all contributing to his final downfall, might be discovered, or possibly a single early error or weakness to which all subsequent troubles might properly be attributed. When investigating causes, we do not always dig deep enough; we fail to reach the roots.

Here, then, are simple precautions to take when trying to make up our minds as to causes:

1. Do not ever take it for granted that A is the cause of B merely on the ground that B comes after A.

2. Do not accept the first solution that comes to mind, concluding that B is caused by A merely on the ground that it might be caused by A. Think of all the possible causes.

3. Having found one cause for a happening, do not conclude that it is the only one. There may be several, all contributing.

4. To these there might well be added a fourth. Do not conjecture, nor guess, nor try to reason things out when you can make perfectly sure by investigating directly. Often all that one needs to do, in reaching conclusions as to causes, is to "go and see," or ask somebody who surely knows.

Here are conclusions reached, you may imagine, by as many different people. Keeping in mind the precautions just mentioned, think of a comment you might make to each by way of showing him that he has not reasoned well.

1. After taking this widely advertised remedy for two years, I became perfectly well. The remedy cured me.
2. I kept looking steadily at the back of Edith's head, and finally she turned round. My looking so steadily at her must have caused her to turn.
3. Someone has stolen my wrist watch. I took it off when I washed my hands at recess time in the dressing room and forgot to put it on again. When I went back for it after school, it was gone.
4. Two days after removing my goldfish from their little jar and placing them in a large tank newly painted green, they died. Too much water is bad for goldfish.
5. We had cold, rainy weather throughout the trip. But we started on the thirteenth and there were thirteen in the party; so we should have expected bad weather.
6. The reason I am not a popular fellow is that I cannot afford to wear fashionable clothes.
7. The cake I made this morning did not turn out well. The flour must have been poor.
8. Many of our greatest men have come up from desperate poverty. I am desperately poor; therefore I shall become a great man.

EXERCISE 9

Is this like that? Thinking, especially in regard to the future, often amounts to little more than attempts to answer this simple question. Like causes, we know, produce like effects. What has happened once will, under the same conditions, happen again. So we make comparisons and base conclusions on them.

Conclusions reached in this way are sometimes disappointing because of the unreliability of comparisons. Brown, training hard year after year, becomes a famous tennis player. Does it follow that White, if he too trains hard, will become famous? The two individuals may seem alike; but a force, for example unusual quickness of eye, may be working in one case and not in the other. A manufacturer, having found a good market for his wares, concludes, through making comparison, that the market will continue good for years to come. But some unforeseen force may upset his calculations. Styles may change. Newly invented machines may enable a competitor to undersell him. Sometimes, when one is forecasting, hope or fear or ignorance may lead him to rely on forces which do not exist or are not acting in his particular case. "Oh well," he may say to himself, "things look bad for me, but I'm always lucky. Everything will turn out well."

It is needless to say that, in thinking of this kind, success in arriving at right conclusions is pretty accurately measured by the amount of intelligent, painstaking effort put into it—effort expended in discovering and estimating all the forces at work in a given case. Moreover the wisest among us are more apt to say *It may turn out so and so*, or *It seems probable*, than *I am sure it will.*

Criticize the following:

1. Our team beat its strongest opponent last Saturday. Therefore it will beat this opponent again a week from next Saturday.

2. His father is a famous doctor; so if John studies medicine, he too will become a famous doctor.

3. Automobiles have nearly displaced horse-drawn vehicles. And now we have a new invention, the airplane. In time it will displace the automobile.

4. When I fished Deane brook last year, I found the trout plentiful; therefore I shall have good luck when I fish Deane brook tomorrow.

EXERCISE 10

When we want very much to do a certain thing, it is easy for us to think of reasons why we should. If there occur to us reasons why we should not do it, we are inclined to give them a low rating. The prospect of immediate pleasures blinds us to the fact that the pleasures must be paid for later. Moreover in estimating advantages and disadvantages in matters where others are concerned, we sometimes forget that what is good for us may not be good for others. Keep this in mind while doing Exercises 10 and 11.

Looking at the matter solely from your own viewpoint, list first the advantages and then the disadvantages connected with some one of the following. Arrange the items in climax order, placing the most important last.

1. Taking an active part in school dramatics. (For dramatics you may substitute athletics or any other school activity.)
2. Living in a large city. (For large city you may substitute small town, or some particular place.)
3. Being a member of a certain club not connected with the school you attend—a club that you know about.
4. Leaving school at once and going to work.
5. Living in an apartment house.
6. Buying something on the installment plan.

EXERCISE 11

List (in complete sentence form) the advantages and the disadvantages connected with one of the following, arranging the items in climax order.

Check items which some other person might reasonably wish not to have appear in the list where you have placed them. That is, show that what are advantages to you might be disadvantages to another.

1. Owning a dog. (For dog you may substitute saddle horse or automobile.)

2. Being captain of a school team or president of a school club.
3. Working one's way through high school or college.
4. Attending a private school.
5. Having illustrious ancestors.
6. Being the youngest (or oldest) in the family.

EXERCISE 12

State a preference suggested by one of the following and give, in a three-minute talk, the reasons underlying the preference. Be prepared to defend yourself if other members of the class take exception to your reasoning.

1. Working in an office vs. being a sales clerk in a store.
2. Traveling by airplane vs. traveling by automobile.
3. Directing traffic by stop-and-go signals vs. directing traffic by police officers.
4. Reading a novel vs. seeing a motion picture version of it.
5. Daylight-saving time during the summer months vs. standard time throughout the year.
6. A short school session, with home work, vs. a long session and no home work.
7. Football vs. baseball as a game to watch.
8. Traveling by motor bus vs. traveling by train.
9. The motor bus vs. the street car.
10. What you intend to do upon completing your education vs. what you formerly considered doing.

EXERCISE 13

Solve such of the following problems as may be assigned. Be prepared not only to give an opinion but to defend with argument the stand you have taken.

1. Three men admit that one of them—they will not tell which—did a certain wrong. Should all of them be punished, or none? Are all equally guilty, or is but one of the three guilty?

2. A carpenter lent a fellow workman fifty dollars for three months, to help him out of a difficulty. After trying in vain to get the money

back, he one day borrowed the debtor's new miter box, which cost twenty-five dollars, and refused to give it back. He claims that he did no wrong. Is the claim a good one?

3. A salesman, who in addition to a salary is paid his traveling expenses, makes a little money in this way: Sometimes when on a long trip he does not take a sleeper but sits up all night in a day coach; yet in his expense account he charges for a sleeper. Similarly if at noon he is not very hungry, he buys merely a sandwich but charges for a seventy-five cent meal. He maintains that this is all right, since he is entitled to a sleeper berth and to three full meals a day, and what little extra money he gets comes through his self-denial. Is his reasoning sound? (Before answering, imagine a conversation on this matter between the salesman and his employer.)

4. A burglar has stolen a necklace. The owner advertises that if the burglar will return it, she will give him one hundred dollars and will ask no questions. Does she do what is right? If, when the burglar returns the necklace, she gives him the money but has him arrested, does she do right? (Think what the burglar might say.)

5. To avoid a blow aimed at him by Mr. Brown, Mr. Blue dodged, and in doing so slipped, fell, and broke a leg. Is Mr. Brown right in refusing to pay damages, on the ground that he did not touch Mr. Blue? Would it make a difference if Mr. Brown had not intended to hit Mr. Blue but merely intended to frighten him?

6. A boy knows who broke the window-panes in a certain Scout cabin, but he refuses to tell, on the ground that he has promised not to and he must keep his word. Is he doing right? Even if he had not promised, would he be justified in not telling because he thinks it poor sportsmanship to "peach"? Suppose the offense were a more serious one, for example the burning of a house, and men, not boys, were concerned, would it make a difference? If so, why?

7. A —— is abusing B ——. C ——, passing by, observes what is being done, but does not go to B ——'s assistance. "It's none of my business," he argues; "I'm not a policeman." Is his reasoning sound?

8. John borrows Peter's home work in algebra, copies it, and hands it in as his own. (1) Is Peter to be blamed? (2) Is he under obligation to tell? (3) Suppose the teacher, unable to tell which of the boys is dishonest, gives each a cipher; is he doing right?

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A VILLAGE STREET IN CZECHOSLOVAKIA

9. A —— is very rich but never gives away a nickel. B —— is desperately poor. C —— steals money from A and gives it to B ——. Is he justified? Would it make a difference if A —— had gained his wealth dishonestly? Would it make a difference if A —— had stolen his wealth from B ——?

10. What replies could you make to one who, having broken a certain law, made the following excuses? (1) Hundreds are breaking the law every day; it is generally disregarded. (2) The law, though good for most people, does me an injustice. (3) I did not make the law. Why should I be governed by a law in the making of which I had no part?

11. Two boys are "fooling" in a schoolroom. A third boy is drawn into the fun. A teacher, entering the room unexpectedly, sees that the third boy is out of order but does not observe the other two. He imposes a penalty. The penalized boy feels that he has been unjustly treated (a) because he did not begin the disorder, (b) because the chief offenders have escaped punishment. Has he grounds for a grievance?

DRILL

SPELLING

1

There is a very practical reason why the words here listed and briefly defined should be mastered. Not only are a number of them often misspelled but concerning several of them there is confusion as to their meaning.

Write from dictation the following words and be prepared to define them.

annual	Occurring every year.
semiannual	Half-yearly.
semester	A college half-year.
biannual	Occurring twice a year.
biennial	Occurring every two years.
perennial	Continuing through the year, or through many years.
triennial	Occurring every third year.
quadrennial	Occurring every fourth year.
decennial	Occurring every tenth year.
centennial	A hundredth anniversary.
bicentennial	Occurring once in two hundred years.
fortnightly	Occurring once in two weeks.
biweekly	Occurring once in two weeks.
semiweekly	Occurring twice a week.
bimonthly	Occurring once in two months.
semimonthly	Occurring twice a month.
millenium	A period of a thousand years.
per annum	By the year.
per diem	By the day.
pro tem	For the time being.

Since so many people think that *biweekly* means twice a week and *bimonthly* twice a month, it is well to avoid these two words. Similarly, since *biannual* and *biennial* are often confused, these words should be employed with caution.

2

nowadays today tomorrow tonight

Notice that these words are written without the hyphen. Some writers still prefer *to-day*, but this use of the hyphen seems to be growing less common.

Are you sure that you always write the following correctly? Observe the hyphen in compound numbers and in fractions. Placing a period after *per cent* cannot be called wrong, for *cent* is the abbreviated form of *centum;* yet good usage seems to favor omitting it. Take a long look at all numerals in which *nine* appears, for these numerals are commonly misspelled.

fourth
forty-fourth
forty-ninth
millionth
nineteenth
ninetieth
ninety
one-half
per cent
thousandth
three-fourths
three-quarters
twelfth
twentieth
twenty-ninth
one hundred twelve

Write from dictation:

1. Today, the twelfth, the tank is three-fourths empty. 2. Nowadays it is possible to be accurate within a thousandth of an inch. 3. A large per cent of the ninety voters favored the appropriation. 4. I do not know whether tomorrow, the nineteenth, will be the forty-fourth or the forty-ninth day of our trip. 5. The millionth vote cast counts for no more than the fourth, the twentieth, the twenty-ninth, or the ninetieth. 6. Between one-half and three-quarters of the plowing will be done by tonight. 7. The attendance was one hundred twelve.

PREFIXES

1

In conveys the meaning of *in, into,* or *not, without. Inhale* means to breathe in, just as *exhale* means to expel the breath. *Insincerity* means without sincerity. This is a troublesome prefix, for it changes to *il, im, ir* before stems or parent words beginning with *l, m, r.* Here are examples:

in	gratitude	ingratitude	in	migrant	immigrant
in	legal	illegal	in	reverent	irreverent

Com means *with* or *together.* This meaning is apparent in *committee.* But, like *in,* this prefix undergoes changes. It becomes *col, con, cor* before *l, n, r. Con* and *col* appear before other letters too, but not in words often misspelled. Notice these words:

compose
collapse
connect
connote
college
collision
corrupt
correspond

Study the following words. In which has the prefix been changed slightly? Spell from dictation. Be prepared to tell what each word means.

inoculate
collide
immaturity
collateral
concur
correct
irresolute
corrode
convene
illogical
irregular
immortal
illegal
immediate
innovation
illiterate

2

Dis usually means *apart,* though sometimes it has the force of a negative. These two meanings are apparent in *dissect* and *disagree.* Other forms of *dis* are *dif* and *di.* They are seen in *different* and *divide.* Poor spellers have an unfortunate tendency to substitute *diss* for *dis* before roots beginning with *a* and *o.* Take a long look at the following:

dis	appear	disappear	dis	organize	disorganize

There is an opposite tendency to omit *s* when the stem or parent word begins with *s*. Take a long look at the following:

dis similar dissimilar
dis solve dissolve

Ad means *to*. Its significance is clearly seen in *adhere* and *adjoin*. So commonly was this prefix used by the Romans that it appears in a multitude of words borrowed from their language. Rarely do we note its presence or take it into consideration when analyzing a word to determine its meaning. It deserves attention, however, for among words in which it appears are scores that are carelessly misspelled. This is due mainly to the fact that when joined to a stem, *ad* changes to *ac*, *af*, *ag*, etc. before *c*, *f*, *g*, etc. That is, the final letter of the prefix is usually changed to the consonant with which the stem begins. Note the following:

ac company
ac count
af fix
af fluence
ap prove
ap plause
at tempt
at tack

Pick out the prefixes in the following words. Write the words from dictation.

disapprove
appreciate
announce
affectionate
disobedient
application
dissatisfied
applicable
appearance
dissipate
disaster
disobey
disappoint
apparent
adjacent
dissuade
appeal
disunite
approach
accommodate

3

Analyze the following words, paying particular attention to the meanings conveyed by prefixes. Consult a dictionary if necessary.

interscholastic
postscript
circumnavigate
decapitate
prejudice
perspire
disappear
reinstate
antecedent
antidote
proboscis
supernumerary
transfer
exit
emigrant
immigrant
abnormal
convene
abhor
adhere

4

Spell from dictation:

eloquent
disobedient
announce
illegal
perspire
descend
effeminate
disappoint
elapse
irreverent
collapse
irresolute
correspondence
efficiency
immediately
accommodate
antidote
interrupt
dissimilar
effect

PUNCTUATION

Comma

(a) We were met by the caretaker. He seemed delighted to see us again.

(b) We were met by the caretaker, who seemed delighted to see us again.

In (a) two items of information are given, one in each sentence. Two items are given in (b), but the second item is not in a separate sentence. It is contained in the dependent clause *who seemed delighted to see us again.* Note the comma before *who.*

The cadets who were in uniform were invited to join the parade.
The cadets, who were in uniform, were invited to join the parade.

According to the first of these sentences, not all the cadets were invited; the invitation was restricted to such cadets as were in uniform. *Who were in uniform,* as used in this sentence, is called a restrictive clause. Notice that it is not set off by commas. According to the second sentence, all the cadets were invited; the invitation was not restricted. In this sentence the clause *who were in uniform* is not restrictive; it merely gives an added item of information. Notice that it is set off by commas.

Pupils *having a daily average of eighty* were excused from examinations.
Mary, *having a daily average of eighty,* was excused from examinations.

The italicized phrase in the first sentence is restrictive. Notice that it is not set off. There is no reason why it should be.

The italicized phrase in the second is not restrictive. It is set off by commas. They help the reader to see at a glance that it is not restrictive.

From our study of these typical sentences we reach this conclusion:

The comma, singly or in pairs as occasion requires, is used in setting off groups of words to show that they are not restrictive.

1

Which of the italicized word-groups should be set off?

1. My mother *whose name was Marguerite* was Welsh. 2. All those *whose eyes have been examined* will please stand. 3. Mr. Rice *whom we afterwards came to know very well* was among our first guests. 4. Among the men and women *whom we met at that time* were a number *who afterwards became famous.* 5. At length they came within full sight of the palace *which proved to be very large and lofty.* 6. I cannot stop to tell you of the many adventures *which befell our hero* on his way to Athens. 7. Who is the boy *running down the street?* 8. A rough map *showing many of the mountain trails* hangs in the hotel office. 9. His cheeks are hollow and his eyes sunken *showing the effect of his long illness.* 10. Then our chauffeur *who should have known better* began tooting his horn. 11. Father *running down the street* joined the excited group. 12. At Worcester *where they were delayed for several hours* they called on a number of friends *whom they had not seen before for many years.* 13. Two days later they left the creek *which they had been following* and began to cross the high ridge *which separates the Platte from the Arkansas.* 14. Those *having cars* were expected to share them with others *who were less fortunate.* 15. Mr. Brown *having a large car* took several boys with him *who otherwise would have been unable to go.* 16. Have the groceries *which I ordered this morning* come? 17. The little town *where he was born* became a pleasure resort. 18. Those *who think they can go* will please notify Mr. Smith *who has charge of all arrangements.* 19. This flood *which washed away houses and bridges and destroyed many miles of roadway* was the most severe in the history of New England. 20. Lincoln's birthday came on Monday *which made it possible for Tom to visit his old home without asking his employer for a day off.*

2

Which of the italicized word-groups, should you say, need setting off?

1. Many years ago there was an emperor *whose fondness for clothes was so great that he spent most of his money on them.* 2. This man *whose name I do not remember* kept a little clothing-shop down by the river. 3. Mr. Burns *whom many of you know* will act as referee. 4. The man *whom they chose to act as referee* declined to take any pay. 5. I crawled out from our nest of leaves and was surprised at the change *which a good night's rest had made in my companion's appearance.* 6. A cup of cool water from the stream *which flowed at our feet* completed our breakfast. 7. Meanwhile the clouds had disappeared and stars were twinkling *which led them to hope that the next day would be pleasant.* 8. They took shelter under an old poplar tree *standing by the side of the stream* and waited for the fury of the storm to pass. 9. This cottage *standing as it did at the top of a bluff* felt the full force of every wind. 10. The father of the three princes *who was not a very good man* was continually warring against neighboring kingdoms. 11. The runner *who came in first* did not seem at all exhausted. 12. He took them to the place *where he had seen the pirates burying the chest in the sand.* 13. In Middletown *where he lived many years* everybody knew him well. 14. The few moments of light *that remained* were employed in covering our hut with a species of broad-bladed grass *which grew in every fissure of the ravine.* 15. Instead of walking along the ridge *where we should have been in full view of the natives in the valley below* we cautiously advanced on one side *crawling on our hands and knees.* 16. They stayed at the Falmouth Inn *which they had been told was the best hotel.* 17. We cleared away the tall reeds from a small but almost level bit of ground and twisted them into a low basket-like hut *which we covered with a profusion of long thick leaves gathered from a tree near at hand.* 18. I could have placed the morsel *that fell to my share* on the tip of my finger. 19. The man *who turned in the alarm* disappeared before the fire apparatus came. 20. Mr. Brown *who was in charge of transportation* reported that a number of men had promised to give the use of their cars *which relieved us of all worry concerning this matter.*

COURSE IX

COMPOSITION

Influencing Other Minds

DRILL

Spelling
Word Derivation
Punctuation
  Comma

INFLUENCING OTHER MINDS

"Nobody can make up my mind but me," a person may say. In a sense he is right; yet often, one may safely assume, he seeks help from others. "What should you do if you were I?" he asks a friend, or "What do you think about it?" when he has an important decision to make. Similarly we all at times try to influence others to think as we do. A small boy wanting to adopt a stray dog labors with his reluctant mother. He tries to make up her mind for her. In later years, if the boy becomes a statesman, he will labor to bring other statesmen into his way of thinking in regard to matters of national importance. The exercises in this Course invite you to consider ways of leading others to think as you would have them.

EXERCISE 1

A main reason why people differ in their opinions is that they are not equally well informed. One way to lead others to think as you would have them is to provide them with information which you possess but they lack. A lawyer about to defend a client may say, in substance, "My client seems guilty, but that is because facts known to me have not been brought out. When I have set them forth, the court will agree with me that my client is innocent."

Perform one of the following tasks:

1. Imagine that a close friend, whom we will call Tom, is about to move to Q ——, where you once lived, and that he will attend a school you once attended. You are confident that an old friend of yours in that school (we will call him John) would soon accept Tom as a chum if he knew him as well as you do. First take time to consider what you would like to know about a new boy in school—what

questions concerning him you would like to have answered. Consider next why you like Tom. Then tell, in a single paragraph, what facts you would mention if you were writing to John.

2. Write a paragraph recommending something—for example a book you have recently read; a certain store or restaurant which you patronize; a certain make of motor car, motor boat, or airplane; a club to which you belong; a certain trip you have recently taken; a summer camp you once attended; a certain line of employment. Keep in mind, as you write, some person whom you know very well, and remember that your purpose is to lead him, through the simple method of stating facts, to think as you would have him about that which you recommend.

EXERCISE 2

What are some of the things you would like to do? Are any of them brought to mind by the following list?

To purchase something—wearing apparel, athletic goods of some sort, a musical instrument, a boat, a secondhand car or motorcycle, a saddle horse.

To go somewhere—to a play, game, or party; to spend the summer vacation in a certain place or in a certain way.

To engage in some business enterprise that will enable you to supplement your weekly allowance of pocket money.

To go to college, to give up the thought of going to college, to change your course of study, to leave school, to join a certain club.

To organize a school club of some kind, to give a party, to entertain a friend, to use a certain piece of land for a ball game or for camping purposes.

To have more frequent use of the family car.

Whatever you want to do, it is probable that you must first get permission, and more than likely that your request will meet with opposition. For every argument you advance, two may be advanced to show why your request should not be granted. It would be well, therefore, before presenting your petition, to think what the opposition will be and prepare to meet it.

State clearly, in a single sentence, something that you want to do.

Give reasons, each expressed in a single sentence, why, in your opinion, you should be permitted to do it. Use only such reasons as seem to you to be perfectly good.

Give reasons, each expressed in a single sentence, which probably would be advanced in opposition.

EXERCISE 3

Write a letter in which a request is made and supported by reasoning, with attention paid to objections assumed to be in the mind of the person addressed. The letter may be to a real person and the request one you would actually like to make, or all may be invented. That is, you may compose such a letter as you think some one else might write.

Here are two suggestions: First, be sure to make perfectly clear what it is that you are asking for. This may call for detailed explanation. Second, remember that the manner in which one asks for anything is important. For example, no one likes to have a petitioner "beat about the bush." He prefers to have the petitioner make known his request at once, in an open manner.

EXERCISE 4

If you wanted to buy a farm, what questions should you ask before going to see one that is offered for sale? Examination of a descriptive catalog issued by an agency specializing in country properties shows that there are at least twenty-five questions—about buildings, lands, neighborhood, markets, etc.—which a farmer or his wife might ask. Evidently this agency's method of selling property is to describe each place in such detail as to answer all questions a prospective purchaser might ask. Evidently the truth is told; but no merits, such as location on a highway and nearness to good schools and churches, are overlooked. Examination of advertising matter in other fields than real estate shows that much the same method is generally followed. Apparently success in salesmanship depends largely on the ability of the salesman to penetrate, through imagination, the minds of possible buyers, discover what questions are there, and then answer the questions.

Are you a good salesman? Have you sufficient imagination to think of questions a prospective purchaser might ask, and of merits which he might overlook?

Write, as for a sales catalog or a circular, a description of something to be sold. It may be something you own, or you may imagine that you are acting as agent. Here are suggestions as to what to sell:

The house in which you live, a neighbor's house, a summer camp you once attended, a seashore cottage, a building lot.

An electric refrigerator, an automobile, a boat, a piece of furniture, a radio set.

A dog or some other animal.

EXERCISE 5

Sometimes one sees on the outskirts of a town a billboard advertisement setting forth the attractions of the place—a series of arguments in condensed form, the purpose of which is to induce people to come there to live. Similar advertisements appear in newspapers and magazines. They are brief, a few sentences prominently displayed, each sentence directing attention to some one thing. Such advertisements are difficult to write, first because much must be said in a few words; second, because they are not addressed to any known person. It is much easier to shape effective arguments if one knows who is to receive them.

Write such an advertisement setting forth in not more than five sentences the attractions of some town (not necessarily the one in which you live), pleasure resort, school, or park; or the *merits of some manufactured article—for example a certain make of motor car. Begin each sentence on a separate line and be sure that the sentence is complete.*

EXERCISE 6

In informal discussion each participant contributes what he can. He advances opinions; he criticizes, favorably or unfavorably, the opinions advanced by others. The purpose of such discussion is to reach agreement, or, if that proves impossible, at least a better understanding.

Here are two things to bear in mind. First, merely to say *I believe thus and thus* is not a valuable contribution unless one can add *for the following reasons.* Before advancing an opinion, one should be prepared to answer the question *Why do you think so?* Second, when engaged in informal discussion, one should keep an open mind. He should try his best to get the point of view of all who differ from him in their opinions.

A topic, perhaps one of those given below, having been agreed upon, prepare to take part in an informal discussion.

1. Which will be the victorious team in Saturday's game?

2. What is the best motor car in its class? (Before beginning, be sure that some particular class, as, for example, cars selling for less than one thousand dollars, is agreed upon.)

3. Which team in the —— league will win the pennant?

4. Many think that "hitch-hiking"—that is, taking short trips or even long journeys by begging rides—is all right; others would not think of doing it. What opinion do you hold? Look at the matter not only from the boy's viewpoint but from the viewpoint of the motorist.

5. High school and college teams sometimes employ scouts who attend games in which rival teams appear, and bring back to the coaches reports of plays and players. Opinions differ as to whether this is good sportsmanship. Should the practice be discontinued?

6. Three fields of employment appeal strongly to boys who are beginning to think what they will do when they have completed

their education: wireless telegraphy and telephony (all that we think of under the general term *radio*), aviation, and the automobile industry (the manufacture and the marketing of cars). For the average young man, which of these three fields do you consider most promising?

7. "It is worse than absurd to turn city children into the streets for more than two months every summer." The person who made this assertion would shorten the summer vacation to one month. Vacations in Europe are much shorter than in the United States. Do you think vacations should be reduced to one month?

8. In some communities there are two high school sessions a day, with a noon hour for lunch as in the business world. In other communities there is but one long session. Whichever plan is followed, the number of hours spent in school is approximately the same. Which is the better plan?

9. In certain schools there are two half-holidays a week instead of the whole one Saturday. In a few schools Monday is the holiday. Which, for public schools, is the best plan?

10. Opinions differ as to whether country-wide spelling contests are a good thing. What position do you take in the matter?

EXERCISE 7

When people come together to talk about matters of importance, it is customary to appoint a presiding officer whom each speaker addresses as "Mr. Chairman." If the question under discussion has well defined sides, leaders are often appointed to speak first. They "open" the discussion.

Prepare to discuss a topic chosen by a majority vote of the class. Let one member be appointed to act as chairman and two to open the discussion. One of the following questions may be thought appropriate, or a topic listed in connection with the preceding exercise.

1. Should every high school boy be required to take a year's course in manual training and every girl a course in domestic science?

2. Should the giving and accepting of tips be prohibited by state law?

3. Will motor buses eventually take the place of street cars?

4. Should the age at which young people may obtain a license to operate motor cars be reduced to ——?

5. Will transoceanic passenger traffic ever be handled mainly by airplanes?

EXERCISE 8

Two members of the class having been chosen for the purpose, let them prepare to carry on an argumentative conversation before an imaginary microphone while the other members "listen in." Perhaps there should be a station announcer to introduce the two. Here are possible themes for controversy:

1. A —— is all for country life. B —— prefers the city.

2. A —— thinks the seashore the ideal place for a vacation. B —— cherishes happy memories of vacation days spent in the woods; he cannot understand why anyone should care for the ocean.

3. A ——, a great reader, prefers books to travel. B ——, who reads few books, longs to travel.

4. A —— thinks that in mixed schools there should be separate athletic associations for boys and for girls. B —— does not agree with A ——.

5. A —— approves of automatic stop-and-go signals; he prefers them to traffic policemen. B —— thinks that if at any point conditions are such as to call for traffic control, a policeman should be stationed there.

6. It is useless to read a novel, A —— thinks, if one can see a version of it in motion pictures. B ——, a booklover, does not agree with him.

7. A —— thinks that, now that a radio machine is found in nearly every home, firms making gramophone records will soon go out of business. B —— disagrees.

8. A ——, an athlete, thinks winning a school letter through ability in athletics should count a few points towards getting a diploma. B ——, musical, does not agree with him, but thinks credit should be given for music lessons taken after school hours.

9. If a wealthy uncle offers you, upon your being graduated from high school, your choice between three months in Europe and three months spent in seeing the United States, should you choose the

European trip? A —— thinks you should, but B —— disagrees.

10. "A picture is worth a thousand words," says a Chinese proverb. A —— is impressed by the proverb, but B —— thinks it a poor one.

EXERCISE 9

Perform any one of the following tasks:

1. A father writes to a son who is about to graduate from a private school offering to give him a summer trip from New York to San Francisco and return. For this trip he will provide six hundred dollars. He makes various suggestions as to railroad routes. The son is, naturally, much pleased; but he thinks that in most ways it would be much better to buy an inexpensive car and a camping outfit and "rough it" going and coming. Imagine that you are the son. Write a letter in which you set forth the advantages of your plan and try to answer all objections which may be raised by members of the family.

2. While motoring through the country, a rich lady sees at the home of a Mrs. Brown a blue platter. Believing it to be an antique, she offers five dollars for it and the offer is promptly accepted, although Mrs. Brown knows that the platter is not an antique. It cost her but twenty-five cents, and she can get another for the same price. This is what Mrs. Brown says in defense of her action:

(a) The lady set her own price; I merely accepted what she offered.

(b) A person has a right to get what he can for an article.

(c) Probably she thought it a great bargain—worth twice what she offered. I beat her at her own game.

(d) She is rich. What is five dollars to her!

(e) Ever so many of the women in town have platters just like it. The lady would have seen one somewhere and bought it. I might as well have the five dollars as one of my neighbors.

(f) It was but five dollars, anyway.

(g) I shall put the money to good use.

(h) If I had asked ten dollars, the lady would have paid it.

(i) If you had a similar chance, you would do the same thing.

Answer Mrs. Brown's arguments point by point, devoting but a sentence or two to each.

3. President Eliot of Harvard thought that country boys had a much better chance than city boys to train their senses. Here is a sentence he once wrote: "The boy on the farm has admirable opportunities to train eye, ear, and hand; because he can always be looking at the sky and the soils, the woods, the crops, and the forests, having familiar intercourse with many domestic animals, using various tools, listening to the innumerable sweet sounds which wind, water, birds, and insects make on the countryside, and in his holidays hunting, fishing, and roaming."

Write a paragraph, resembling what you have just read, showing that city boys have quite as good a chance to train eye, ear, and hand.

4. A —— maintains that it is a waste of money to buy books if one lives in a town where there is a good library. His neighbor B ——, who buys many books, maintains that A —— is wrong in this. Write a dialogue in which A —— and B —— discuss the matter.

EXERCISE 10

On the editorial page of the newspaper are found short compositions the purpose of which is to influence public opinion. If, for example, a city improvement is being considered, an editorial will appear which commends the project or is designed to turn public opinion against it. Usually one finds also on the editorial page letters, similar to editorials, contributed by readers who have opinions they would like to see prevail.

Imagine that you are an editorial writer on the staff of a newspaper, or that you are a reader who sometimes sends a letter to the newspaper. Write an editorial or a letter on any subject you think appropriate. Perhaps one of the themes given below will appeal to you. You may imagine that you are writing for a school publication or for a local newspaper.

1. It has been proposed, by one alarmed at the increasing number of accidents, that all motor cars be equipped at the factory with a device which limits speed to forty miles an hour.

2. A news story, imagine, tells of an interview with a prominent business man. Among other interesting things, he tells the inter-

viewer that when high school graduates apply for positions he does not inquire how well or poorly they have done in school, but he is very careful to find out in detail how they have spent their summer vacations.

3. A letter, imagine, has appeared in a recent issue of the newspaper complaining angrily that young people, boys in particular, do not keep to public roads when they go into the country for a holiday. They often act as if the woods and fields, and especially all brooks, belong to them. (A reply letter might defend the young people, or it might give them a few words of caution designed to lead them to think more seriously about respecting the rights of landowners.)

4. The park commissioners are contemplating a change in one of the city parks. One plan proposed is that a certain tract be reserved for tennis courts, a baseball diamond, and a football field. A second plan is to develop the tract into a nine-hole golf course. They would welcome an expression of opinion on the part of anybody interested.

EXERCISE 11

Prepare to give a three-minute talk, argumentative or persuasive, on a theme chosen from the following list:

1. In 1927 more than one hundred persons for every 100,000 motor cars in operation met death in motor car accidents. Set forth a plan for reducing the number of accidents. (Take it for granted that no matter what plan you propose, someone will be sure to think it useless. Prepare to meet such opposition.)

2. Imagine that the English group to which you belong has been asked by the principal to give, before the rest of the school, an assembly hall program to last fifteen minutes. Outline what you think would be a suitable program. (Your success will depend largely on your ability to make others understand perfectly each detail of the program you have devised. One is apt to reject a plan if he has but a hazy idea concerning its details.)

3. Most young trout fishermen use bait. If you are an enthusiastic fly fisherman, try to make converts. (Perhaps your best way will be to picture fly-fishing experiences and show how thrilling they sometimes are. Would it be effective, or quite the opposite, to ridicule bait fishing?)

4. If you have recently read a book with unusual pleasure, try to persuade others to read it. (If the book is a novel, would it be a good plan or a poor one to retell the story? What does the average person want to know about a book before he is willing to read it?)

5. Advocate as effectively as you can the practice not only of opening a savings bank account but of making deposits regularly. (Having thought of an argument you can use, stop to consider whether that argument would have much weight with you if you were a listener and some one else the speaker.)

6. It is sometimes proposed that even in public schools a small tuition fee should be charged and that pupils should buy their own books. Either defend this proposition or attack it.

7. Advocate some plan whereby attendance at school games might be increased. Or, if you prefer, set forth some plan whereby more might be induced to take part in school athletics.

8. Do the lower animals, for instance dogs, think? Can they reason as human beings do? You must hold some opinion on this matter, and if so, the opinion must be based on what you have seen or heard. Try to convince the other members of the class that dogs can (or cannot) think.

9. Should the Santa Claus myth be kept up? Give your opinion and try to defend it with argument.

EXERCISE 12

A question to be debated is usually expressed in the form of a declarative sentence, and this sentence is called the proposition. Care is needed in wording a proposition. If, for example, one were asked to debate the proposition *Large schools are more desirable than small schools*, he would be puzzled by the vague words *large* and *small.* Until these words were defined for him, he would not know what stand to take.

Point out the indefinite terms in the following propositions and show that, because of their indefiniteness, misunderstandings might arise.

1. The poor are more fortunate than the rich. 2. The school year should be shortened. 3. More time should be spent in reading news-

papers. 4. Sunday recreations should be prohibited. 5. One should see America before visiting other countries. 6. Cheap literature does more harm than cheap plays. 7. The United States is the greatest of all nations. 8. The West is a better place to live in than the South.

EXERCISE 13

The Latin word from which *debate* is derived means to *strike down.* It suggests combat, a struggle between two forces. It is necessary that a debater consider not only what arguments he can use in overthrowing an opponent but what arguments the opponent may use in counter-attack. He must study both sides of the question.

Select from a previous exercise a proposition. Find, if possible, three good arguments in favor of it and express each in the form of a complete sentence. Then find, if possible, three good arguments in opposition, and express each in the form of a complete sentence.

Notice that but three arguments on each side are called for and that they must be sound ones. In debate, as in warfare, it is folly to trust to numbers. One strong argument may outweigh ten weak ones. This, too, is true: If somebody is trying to persuade you to do something and you detect among his arguments one which is very weak or even false, that one argument may lead you to suspect the others too are weak or false.

EXERCISE 14

A proposition having been agreed upon, come to class prepared to give arguments for and against it. As arguments are reported by various members, let an appointed scribe record them on the blackboard in parallel columns headed For *and* Against. *Whenever an argument has been refuted—that is, shown to be worthless—the scribe will draw a line through it. At the close of the hour, if the matter is not already evident, a vote will be taken to determine on which side the weight of argument lies.*

EXERCISE 15

Bare argument is seldom effective; it needs to be driven home. How this can be done is the truest test of a debater's skill. Perhaps you have been present at a meeting when a restless audience has suddenly become quiet. What has caused the change? The speaker has captured his audience by telling a story or sketching a picture to enforce an argument. If, for example, he has been pleading for funds to relieve some group of people in distress because of a great calamity, he tells of individual cases of suffering, or pictures graphically scenes which show how great the calamity has been.

Take an argument advanced for or against any proposition found in a previous exercise and use it as the first sentence in a paragraph. Complete the paragraph in such a way as to drive the argument home—make it effective.

DRILL

SPELLING

1

Look intently at each of the following words to make sure that you spell it correctly. If you find any which sometimes trouble you, try to think of some way of fixing them in your memory.

Spell from dictation:

bachelor
chronicle
experience
proprietor
gasoline
muscle
testimony
airplane
aëroplane
courtesy
identically
cashier
British
Scottish
divisible
economy
knowledge
series
opinion
imagination

2

Spell from dictation:

aviator
assistance
collapse
correspondence
correspondent
opponent
organization
applicant
eligible
narrative
tariff
issue
souvenir
scarcity
conspicuous
millionaire
municipal
analyze
audible
reservoir

3

Spell from dictation:

chisel
volley
recipe
security
vertical
essential
exaggerate
sympathize
permissible
official
sacrifice
discipline
unanimous
bronchitis
calendar
convalescent
crescent
dirigible
inaugurate
pneumonia

4

Spell from dictation:

abstinence
promissory
liniment
amateur
mucilage
precipice
scythe
chauffeur
synonym
guarantee
carburetor
ascertain
crystal
abscess
camouflage
edible
hypocrisy
emergency
admissible
vengeance

WORD DERIVATION

1

Where did the thousands of words found in our dictionary come from? The study of the origin of words is very interesting; many a scholar has devoted his life to it. A few words, the scholars tell us, are traceable to the names of people and places. *Dahlia* bears the name of the Swedish botanist *Dahl.* It was a Scotch engineer named Macadam who developed the process of *macadamizing* roads. You can readily see how certain fish abundant off the shores of Sardinia came to be called *sardines*, and a breed of dogs developed in Spain came to be called *spaniels.* From Cyprus came *copper;* from Corinth came *currants.*

You guess at once that the following are attempts to imitate sounds:

mew
chickadee
snore
caw
grunt
howl
whiz
chatter
zip
chuckle

Try to think of at least five other words which may have originated in this way.

2

One of the most interesting facts about the English language is that so much of it has been borrowed from other languages. Words from all parts of the world are to be found in the English dictionary. A very large number may be traced, directly or indirectly, to Latin, the language used by the Romans.

First guess where each of the following came from, then consult a good dictionary to make sure. It will take a few minutes to learn the meaning of letters and symbols employed in the dictionary in giving such information, but the labor is worth while.

wigwam
chauffeur
tea
kimono
yacht
sombrero
macaroni
postscript
Sabbath
telephone
mosquito
czar

3

Sometimes a word, in addition to conveying a meaning, suggests a story. *Babel,* for example, not only expresses the idea of tumult or confusion, but brings to mind the Bible story of the tower of Babel. When *atlas* is mentioned, we think first of a large book full of maps; but if we are familiar with Greek myths, we may think also of the giant who groaned under the burden of holding the world on his shoulders. *Volcano* suggests the forge of the blacksmith god Vulcan; *morphine* brings to mind Morpheus, god of sleep; and the tragic story of Tantalus is brought back by *tantalize.*

Other words, when their origin is known, suggest pictures. *Smuggle* is traced to an ancient word meaning to *creep. Anguish* is from the Latin verb *ango,* meaning to *choke.* The original meanings of other words cause us to smile. An *acrobat,* it seems, is one who *walks on tiptoe.* To *indent* a line is to *take a bite* out of it. *Parrot* means *little Peter,* and possibly the far-away source of *wheedle* is a Greek verb meaning to *wag the tail!*

It will help to interest you in language if you accustom yourself to look up the derivation of a few words whenever you consult a dictionary; and out of this interest may grow a desire to treat words with greater respect.

Look up the derivation of the following:

umbrella
circus
silly
manicure
lunatic
telegraph
error
salary
thimble
phonograph
smear
unanimous

4

Look up the derivation of the following:

neighbor
bicycle
cyclometer
manufacture
dexterity
automobile
autograph
agriculture
submarine
alderman
millinery
colossal

5

A rustic character in an old French play expresses surprise upon learning that he has been speaking prose all his life without knowing that it was prose. He is delighted to discover that he is so accomplished. Perhaps you have been speaking French without knowing it. Most of the words listed below have been in our language for a long time. We do not pronounce all of them as a Frenchman would, however.

How many of the following are in your vocabulary?

adieu
bouquet
beau
brunette
bureau
bulletin
café
cadet
charade
chaperon
coupon
dessert
garage
menu
madame
opera
plateau
restaurant
souvenir
vaudeville

ballet
cabaret
chef
château
début
encore
fiancé
gamin
grippe
massage
morgue
négligée
parole
petite
rendezvous
reveille
rôle
trousseau
tonneau
troubadour

au revoir
camouflage
chamois
champagne
chassis
chenille
clairvoyant
consommé
corsage
coupé
débris
débutante
décolleté
détour
en route
limousine
mayonnaise
pompon
portière
sachet

PUNCTUATION

Comma

It had been raining and the brooks were full.

This sentence, made up of two assertions or clauses, is clear. The reader sees at a glance that the first clause ends with *raining*. A comma placed after *raining* would serve no purpose.

Several prizes were won by Arthur and Francis and Tom and John received honorable mention.

Which of the boys received prizes and which received honorable mention? We cannot tell, for we do not know where the first clause ends. The sentence becomes clear only when a comma is placed after *Arthur*, *Francis*, or *Tom*

They waited over an hour for the car which was to take them home.

They waited over an hour, for the car which was to take them home was delayed by a flat tire.

No comma is needed in the first sentence; but the comma after *hour* in the second is a help to the reader, letting him know at once that the clause ends at that point. It lets him know that *for* is not a preposition, as in the first sentence, but a conjunction. If the comma were omitted, the reader's eye might run on as far as the word *home* before he discovered this fact.

As in so many other cases, it would be unwise to adopt a hard and fast rule for this use of the comma and follow it blindly. It will be better to slip the word *sometimes* into our rule, thus:

A comma is sometimes needed before a conjunction to mark the end of a clause.

In applying this rule, one should remember that the purpose of all punctuation is to help the reader to get the meaning from sentences swiftly and surely, and that punctuation marks inserted where none are needed may confuse the reader.

1

Show that the meaning of each of these sentences depends on where the comma is placed.

1. Mr. Williams fished with Mr. Brown and Mr. Wright and Mr. Phyfe fished with the Indian guide. 2. They helped John and Arthur

then ran to assist the others. 3. On the tables were many books and pictures and dishes stood in piles on the floor. 4. He liked none but the first and the last pleased me very much.

Show that if, in the following sentences, commas which stand before conjunctions should be omitted, the reader would, for a moment, be confused.

1. The night had closed in rain, and rolling clouds blotted out the lights of the villages in the valley. 2. He wears a dark blue Russian blouse trimmed with brass buttons, and dark blue knickerbockers. 3. For lunch we had only bread and butter, and nothing else would have pleased us more. 4. Run, for Dr. White leaves his office promptly at two. 5. We had better wait, for the rest of the party may take the wrong road if we do not warn them. 6. No one was at home, but a little boy from across the way informed us that the family would be back soon. 7. The Arkansas ran along the valley below among woods and groves, and closely nestled in the midst of wide cornfields and green meadows where cattle were grazing rose the low mud walls of the Pueblo. 8. We had none too much time, for paying our hotel bill and getting across the city to the steamship wharf would take over half an hour. 9. They had excellent appetites, and quarts of milk and loaves of bread disappeared like magic. 10. We had brought along picks and shovels, and other tools had been sent up the day before. 11. They were on the lookout for tourists who wanted guides, or suitcases carried.

2

Which of the following sentences seem sufficiently well punctuated as they stand? In which of them would the insertion of a comma before a conjunction be helpful?

1. There were many applicants but none proved satisfactory. 2. The sea stretched away in pearly blueness and little birds flitted noiselessly from place to place. 3. His naturally dark complexion had been deepened by exposure to the tropical sun and a mass of jetty locks clustered about his temples and threw a darker shade into his large black eyes. 4. Theseus looked and saw that the rock

had been placed over another stone containing a cavity and within the cavity lay a sword with a golden hilt and a pair of sandals. 5. A blizzard rode on the wind, and steamships and smaller craft had a hard time of it. 6. He drove slowly for the pavement was slippery, and the headlights of approaching cars were dazzling. 7. The mother frog lays her thousand or three thousand eggs in the shallow of the pond but she takes no care of the tadpoles. 8. He went with Mr. Clarke, and I with Mr. Clemens. 9. He did not return that day nor the next, nor did we hear from him for several weeks. 10. A whole family of them could have been put to bed in a shoe and you might have hidden a year-old baby in a thimble. 11. Brown had fought Indians all his life but he had never hated Indians. 12. As he passed onward, the clouds gathered over the moon, and the labyrinth grew so dusk that Theseus could no longer discern the bewilderment through which he was passing. 13. His house stood back from the road; and the stables, which are to a farm what a fireplace is to a room, were behind, their lower portions being lost amid the bushes of laurel. 14. The inside of the pearl-oyster shell is lined by the folds of skin called the mantle and it has been known since ancient times that an object intruded between the shell and the mantle would become gradually enveloped in fine layers of mother-of-pearl. 15. The wind blew and the rain came in torrents. 16. You can send it to me or perhaps it would be better to keep it till I come home again. 17. I think so and father thinks so but we may be mistaken. 18. We do not know the facts of the case or their explanation but we know that spiders throw silken threads into the air and sail away on them. 19. The first thing to do was to deal with the Cherokees and the man selected for that job was Daniel Boone. 20. The flames were by now blazing high and the ruddy light was reflecting on the distant trees of the forest.

COURSE X

COMPOSITION

EXERCISING IMAGINATION

DRILL

- SPELLING
- PUNCTUATION
  - Semicolon
  - Dash
- SENTENCE REVISION

EXERCISING IMAGINATION

EXERCISE 1

When we were much younger, we sometimes tired of being ourselves, so we became other people for a while, or even animals. It was very easy, for our imaginations were active. Even now we do much the same thing, imagining what we would do if conditions were different. Often when talking to ourselves (we all do talk to ourselves), we begin with "If I were he," "If I were only," "If I didn't have to," "If I ever," or "If it weren't for."

Write a paragraph, about ten lines long, beginning with If I.

The only difficulty possible in this exercise lies in the prescribed length of the paragraph—ten lines. But that difficulty will disappear if you give details such as imagination will readily furnish. For example, should you begin with *If I had ten thousand dollars I would buy an airplane*, proceed to tell what kind you would get and what you would do with it. Should you decide to go to Brazil, tell whether you would go alone or would take someone with you. What do you see yourself doing after reaching Brazil?

EXERCISE 2

Exercise 1 invited you to imagine what you would do if you were someone else or if conditions were different—if, for example, you were rich instead of poor or poor instead of rich. Now pretend that it has all come true, that you actually are the person you imagined you were, or that conditions have changed to what you wanted them to be.

Do one of the following things: (1) Write a letter to a friend. (2) Write a page or two in the diary which we will imagine you keep. (3) Give a brief newspaper story about what has happened to you.

That is, if you imagined yourself a ball player in one of the major leagues, write such a letter as a ball player might write, or make entries such as he might make in a diary, or give a newspaper account of some game in which, no doubt, you imagined he made at least two home runs.

EXERCISE 3

"Hello! Paw bandaged, scarf over one eye, sick-looking tail—— what scrape have you been in this time?"

It was a fox who asked the question, and he was speaking to the fox (see the first story in Course I) who had the adventure with the little red hen. The question was an embarrassing one, and for a time the badly scalded fox gave evasive answers. Finally, however, he decided to tell his friend all about it, keeping back nothing. And so he did, and in a merry mood; for being a cunning fellow, he could not help admiring the little red hen for having outwitted him so cleverly.

"You know the little red hen who lives alone down Fernside way? Well, one day last week (Wednesday, I think it was), as I was——" But you may tell the story.

Imagining that you are the fox whom the little red hen outwitted, tell the story he told his friend.

Or you may imagine that you are the little red hen telling her cousin Biddy all about her narrow escape. Or, if you prefer, you may retell, in the first person, any other story in Course I, imagining that you are one of the characters. Let the person to whom you tell the story be whom you please, but be sure to tell it to somebody, not to nobody in particular.

EXERCISE 4

Write a dialog which reports a conversation between two people whom you know very well; for example, two members of your *family, two relatives, two neighbors, two schoolmates, two workmen. Imagine that you overhear the conversation.*

Be sure to choose two people whom you know very well, and try to make them talk naturally. What you make them talk about is not important. It will be best for you to choose the topic, but here are a few suggestions in case the dialog is to be between two schoolmates.

A recent school event, such as a game or an entertainment. A recent good time. A news item from the morning paper. What to do next Saturday. Something seen on the way to school. The day's lessons.

When a dialog reports nothing but words actually spoken, are quotation marks necessary? How, if quotation marks are not used, may one let the reader know where one speaker leaves off and the other begins?

EXERCISE 5

Write a dialog suggested by one of the following situations:

1. Your dog has killed a hen belonging to a neighbor. You call to apologize.
2. You apply for a position in a store or office and are being questioned.
3. You are a clerk in a —— store, waiting on a troublesome customer.
4. You have just regained consciousness and have no remembrance of what has happened to you. You question the hospital nurse.
5. You and a companion have lost your way in the woods. It is getting dark; you are cold and hungry. You talk over the situation.
6. You are trying to persuade father or mother to let you ——.
7. You have made a forced landing in a potato patch. An angry farmer appears, and you do a little talking.
8. You have unintentionally violated a traffic rule and are being interviewed by a policeman.
9. Two of you are clinging to an overturned motor boat.
10. You are helping a small boy to find a nickel which he thinks ought to be in one of his pockets. He finally remembers that he has spent it.

11. A little girl and her mother talk it over. The girl is trying to persuade her mother to let her keep a stray kitten.
12. Two boys at school scrape acquaintance. They do not know any of the other fellows, for both are new pupils.
13. A policeman interviews a little tot who has lost her way.
14. Two somewhat timid campers have been awakened by a noise.
15. An agent tries to sell a —— to a busy housewife.
16. Two people, while fishing, find that the big rock on which they are standing has been surrounded by the tide.
17. A police-court judge talks to an offender.
18. A mother tries to get her son to tell why his face is bruised.
19. Two people try to decide what they will have for lunch.
20. Two spies talk in whispers.

EXERCISE 6

Write a dialog in which the characters are animals or inanimate objects. Here are suggestions:

A pair of dancing slippers. A bunch of keys—lost. Postage stamps on two old letters. Articles of food in a refrigerator. Two trees on the edge of a forest. A speedboat and a yacht. Objects on a refuse dump. Two old motor cars, dismantled. Two unmated gloves, both lefts. The blades of a pocket-knife. Two bumpers, a front and a rear. Articles in a school desk. Dogs at a dog show. A dancing slipper and a football shoe. Two andirons. Two models in a store window. A pair of gloves. Two lost golf balls. Two rings in a jewel case. A field daisy and a garden rose. Two goal-posts. Two old dolls. Medals in a trophy case. Miscellaneous things in a boy's pocket.

EXERCISE 7

We are all daydreamers. Daydreams, reveries, are chains of thought unbetrayed by spoken words. We all talk to ourselves, though seldom out loud, for we would not have others know what goes on in our minds. When, as in old plays, a character does talk out loud to himself, it is called soliloquy.

Imagine that you are someone else, perhaps one of the persons mentioned below. Invent a soliloquy or a daydream. That is, *record what you might say to yourself if you were thinking out loud.*

1. A small boy who has just set up a lemonade stand in front of his home estimates, while waiting for his first customer, how much business he will do and how he will spend his profits.
2. A mother worries about her son, who has been allowed, for the first time, to take his father's car.
3. A pupil, downhearted because of low marks, debates with himself whether to leave school and go to work.
4. A clerk is trying to muster courage to ask his employer for more pay. He imagines the conversation between his employer and himself.
5. A football captain is trying to study a lesson the night before an important game.
6. A fisherman is starting out on a day's trip. He plans it, estimates his catch, and imagines himself telling about his luck.
7. A pupil has come to class unprepared to recite.
8. A man tries to decide whether to buy a car.
9. A boy takes his first ride in an airplane.
10. A girl tries to decide whether to accept an invitation.

EXERCISE 8

"During the past year," says a newspaper item, "forty thousand gloves were left in underground or tube trains in London." Can you imagine one of these gloves soliloquizing—talking to itself? In 1927, according to another item, taxes were paid, in the United States, on 7,564,327 dogs. Should you like to hear one of them, say No. 7,000,000, tell his life story, or some part of it? Perhaps he is the one which, according to a newspaper account, was recently carried twenty miles in a flood. What a story might be told by an old dime in the lining of a coat worn by a desperately hungry man. What does a skyrocket think about during its short but brilliant life, or a tabby-cat sunning herself on a window sill?

Imagining that senseless objects and the lower animals have emotions like those of human beings is one of the oldest of pastimes. Nearly all little children delight in it. Famous authors, even dramatists, have not felt it beneath their dignity to write stories in which the characters are animals or inanimate objects.

Write a composition in which one of the following talks to itself, recalling experiences, complaining of its lot or taking pleasure in it, looking into the future, or commenting on things in general.

A dog left in a car to guard it. A caged circus animal. A new penny. An old dance program. A dime in the lining of a tramp's coat. A church-spire weather vane in a high wind. An autographed baseball. A rear bumper on an old car. A cracked pitcher. A knocker on the door of a deserted house. A piece of old lace. The propeller of an airplane. A musician's baton. A new speedboat. A blotter. A fireman's helmet. A trout, at the end of an exciting day. A mask. A schoolroom clock. A knife with broken blades. A worn-out gramophone record. A tail-light. A lost dog. A squirrel in a closed summer cottage. A semaphore. A lost golf ball. A hunted animal, after a narrow escape. Ranger, pictured in the illustration facing page 168. The bowsprit which shows so prominently in the harbor view facing this page.

EXERCISE 9

It was seven o'clock on a December morning. If ten people were asked to write a descriptive paragraph beginning with this sentence, would any two paragraphs be alike? One person might imagine himself looking out from the door of a cabin in a lumber camp; another might picture what he saw from the deck of a ship; a third might tell what sounds came to him as he lay in bed. *Just as we were rounding a sharp curve in this narrow road*——. Something happened, but what? No two persons, asked to complete the sentence and add still other sentences giving a graphic account of what happened, would tell the same story. Here is an interesting experiment to try:

Brown Bros.

HARBOR, LA GUAYRA, VENEZUELA

One of the following sentences or parts of sentences having been chosen, let each member copy it, use it as a starter, and go right on, adding whatever imagination suggests.

1. There was no denying the fact that he was a homely dog. (Describe him.)

2. Prying about with busy eyes and fingers, he at length came upon a spring, on pressing which —— (What happened?)

3. "Who are you and what do you want?" I asked, not daring to unlock the door, my heart thumping. (Go right on; report the conversation.)

4. She came down the hill to the gate and looked into the hot garden. (Do not hesitate; describe the garden, remembering that it was suffering from heat.)

5. The dungeon had only one little window, high up in the wall, with bars in it. (You are the prisoner. What did you see, by the light from the little window?)

6. Then came the most exciting moment of the game.

7. The way the mother cat washed her children's faces was this:

8. It had been raining.

9. It was a March afternoon in the city, and five o'clock. The streets ——

10. He stared at the house across the way.

11. "Help! Help!" I heard the cry faintly, but could not at first tell from what direction it came.

12. As soon as he dared, he climbed out and stripped off the canvas cover.

13. Just then, without a moment's warning——

EXERCISE 10

Watch him as he slowly yet nimbly climbs the lower branches of the great tree, hoisting himself from one to the other, never moving his feet till he has a sure grasp with both hands on the bough above him. Up, up he goes, his companions watching him half in admiration, half in fear that he may lose his hold and fall. Now he is among the loftier and more slender branches of the tree. They are tossing wildly in the strong wind, which screams around him more fiercely the higher he gets.

This fragment is interesting to us first because the incident pictured is imaginary, not real; second, because the one who wrote the account tried, with some degree of success, to make his readers see what he had imagined, by giving them a detailed account of action, each movement recorded as it might be in a motion picture.

Imitating as closely as you please, even beginning with the word watch *if you wish, give a similar description of action. Use the present tense.*

Here are possible subjects: A boy or a girl making a dive from a a springboard. A little boy devouring a cone of ice cream. A blind broom-peddler going up to a house door. A laborer carrying a hod of brick up a ladder. A drum major in action. A cat watching a dog. A little boy trying to turn over a big stone. A boy doing a difficult gymnasium trick. A performer in a circus mounting to a trapeze and preparing to do his act. A ball player going to bat and knocking a home run. A vender of toy balloons making a sale. A maid cleaning a window. A timid person crossing a street. A football player making a long run.

The success of a descriptive narrative of this kind depends largely on ability to imagine in detail; so before beginning to write, shut your eyes for a minute or two and try to image in your mind what you are to describe. Then determine that you will make your readers see every detail you have imagined.

EXERCISE 11

An old lady, asked what she would like most to do, replied with a twinkle, "I should like to sit at a window and watch myself go by in a coach." Perhaps she had sat at a window many times and, in imagination, watched herself go by. We all do such things.

Write a composition bearing the title As I See Myself. *Here are suggestions as to what you might, in imagination, see yourself doing:*

1. Knocking a home run in a league game. The run decides the championship.

2. Riding up Fifth Avenue in a magnificent motor car. You have made a nonstop airplane trip round the world and are being welcomed home.

3. Seated on a park bench, down and out; sixty years old.

4. Making your début in grand opera.

5. Rescuing a prince or a princess.

6. Fleeing from the police over roof-tops in a big city. (If you are too timid for roofs, or unable to vault across a street, stick to the ground and lead the police a chase through back alleys—though that would not be quite so exciting.)

7. Making a parachute drop.

8. Sitting in the office of the large concern of which you are president.

9. Digging for gold and finding quantities of it.

10. Waking up in a hospital after a bad spill.

Do not make this exercise more difficult than it is intended to be. Write with a smile on your face. If troubled to know how to begin, use the first sentence that comes to mind, or take this one: *This is what I see when I close my eyes.* Give as many picture-bringing details as you can, and pay some attention to emotions.

EXERCISE 12

It may never have occurred to you, yet is it not in a sense true that your intelligence may be measured by the number and kinds of questions you can think of to ask on almost any occasion? Perhaps it is equally true that one's powers of imagination may be measured by his ability to think of questions another person might ask on a given occasion. Certainly practice of this sort is likely to strengthen one's powers of imagination.

List as many questions as you can which one of the persons mentioned below might ask under the circumstances indicated.

A person whose acquaintance, you may imagine, you have recently made while traveling, inquires about *one* of the following: the school you attend, the house in which you live, the street on which you live, the town in which you live, the place in which you spend your summer vacations.

A child, five or six years old, questions one of the following: a man selling bananas, a stranger with a bandaged hand, a boy leading a puppy, a plumber mending a pipe, a cook making pies, yourself as you finish telling the child one of the stories in Course I.

A friend asks particulars about (a) an accident you have actually witnessed, or (b) a second-hand car which you are trying to induce him to buy "sight unseen."

An exercise of this kind becomes more interesting if it is made competitive. In a question-asking contest, the person supposed to ask the questions and that about which the questions are asked should be very definitely indicated. A boy five years old would ask one set of questions, a girl of the same age another set.

EXERCISE 13

"Are you a sailor?"

"No, lad, I'm a landlubber now. But for forty years I was before the mast to the seven corners of the seven seas. . . ."

"Were you ever shipwrecked?"

"Shipwrecked—that's my middle name. I've felt a four-master sink under me in mid-ocean, an' I've been stove on the rocks on the coast o' Chile."

Thus begins a dialog which accompanies one of King's comic strips in the *Chicago Tribune.* Here is how the account of the old seaman's last shipwreck ends:

"Finally they set us both adrift on a raft with a keg o' water an' a box o' hardtack, thinkin' the sharks would get us. We drifted for days in good weather till a dark sky and a heavy sea began to roll up. Finally the breakers thrashed our little raft around till I thought it would fall to pieces. And it did. The skipper was carried away clinging to a piece o' wreckage, and the last I saw of him a wave swallowed him up."

"And how did you get out?"

"I didn't. I was drowned a few minutes later."

Spin a yarn like this, making it up as you go along, and let it be as improbable as you please. Imagine that the one to whom the story is told interrupts the narrative with questions or comments.

Here are suggestions as to whom you may imagine yourself to be: aviator, fireman, big-game hunter, fisherman, steeplejack, explorer, circus performer, baseball player, mountain climber, policeman, gold prospector, inventor, railroad engineer.

EXERCISE 14

One may invent very definite problems for the imagination to solve. Suppose, for example, you wish to picture in your mind a street in a little Tennessee village as it might appear to you at seven o'clock on a morning in late November. Notice how definite the problem becomes through the limitations prescribed. The imagination must picture not merely a street but a street in a little Tennessee village; not a street as it might appear at any time the imagination might select, but at seven o'clock on a morning in late November. The more definite the problem is made through prescribed limitations, the more difficult it is likely to be.

Solve one of the following imagination problems:

1. A small store, selling provisions mainly.—Trade poor; owner discouraged, going out of business.—Store in a seacoast village, patronized mainly by fishermen.—Bottled soft drinks sold.—Owner shiftless.

If an artist were commissioned to paint a picture conveying all the information given in these notes, how would he manage to do it?

2. Interior of a tent.—Two boys sound asleep.—Nine in the morning, August.—Boys had returned from a fishing trip late the night before.—Tent very old.—Boys unaccustomed to camping.

Write a paragraph conveying the information given in these notes. Begin with some such sentence as this: *Mr. Brown turned back a flap of the tent and looked in.*

3. House, unoccupied.—For sale.—Neglected for many years.—Owner once well-to-do.—Wife fond of flowers.—House provided with a fireplace.—Owner probably had a large family.

Imagine that these notes were made by an observing person. What did he see as he made each note? Give as many details as possible.

3. A car by the side of a country road.—Abandoned after an accident.—Accident occurred several months before.—Accident due to a head-on collision.—High-priced car. Owner lived in Oklahoma.—Owner's initials were W. H. C.—Owner had visited Niagara Falls.—Children from a neighboring farm had been using the car for a playhouse.—Car had run at least 10,000 miles.

Imagine a paragraph about this car in a letter written by a person who stopped, while on a motor trip, to examine the wreck. Let the paragraph be so detailed as to show how the writer reached each conclusion—how, for example, he concluded the accident was due to a head-on collision. The paragraph might begin thus: *This morning I stopped to examine an abandoned car.*

4. Man sitting on a park bench.—About sixty.—An outdoor laborer.—Out of work.—In good health.—Self-respecting.—Nearsighted.

What might a person walking slowly past this man observe to justify the conclusions in regard to age, occupation, etc. indicated in the notes?

5. Living room in a tenement.—Children of school age in the family.—Father a musician.—Mother fond of flowers.—Living room serves also as dining room.—Family poor but self-respecting.—Ten o'clock on a warm summer night.

If you were giving a play, how should you arrange the stage to represent, or suggest, all these details? For example, how could you suggest that some one in the family was fond of flowers? that it was a warm summer night? Write a description of the room as you see it.

EXERCISE 15

"When I was little," said the young lady, "my father used to tell me stories about people whom we saw when on motor trips. For a time, I thought it strange not only that he should know so many people but that the people he knew should have had such delightful adventures as he reported. But soon I realized that he was inventing everything for my entertainment, playing a sort of game." This kind of game is one which we all play with ourselves. Through exercising imagination, we account for what we see, inventing stories—of how this person, a stranger, hurt the arm which he carries in a sling, and why this other person chuckles to himself as, with head down, he hurries along a crowded street.

Invent a story about someone you have recently seen but do not know, or about someone whom you saw for but a fleeting moment long ago yet cannot forget. Or if you prefer, let the story be about one of the following, whom you may imagine that you have seen:

1. A little child, crying. A policeman is carrying her in his arms.
2. A young man in football clothes, watching a game. He has crutches.
3. A man cleaning the fourth-story windows in an office building. He is whistling an especially jolly dance tune.
4. A girl hoeing in a little home garden.
5. An old man walking slowly along a country road. He carries a much battered valise. He is lame.
6. A man under a motor car, his legs alone visible. Car is drawn up by the side of a country road.
7. A man, anxious expression on his face, running to catch a train. He has several bundles in his arms, and two packages protrude from pockets.

8. A small boy leading a large dog. The tether is but cotton twine, which the dog could easily break.

9. A lady, in a Vermont village, evidently going after some milk. She is followed by three cats.

10. A woman drawing water from a well near the kitchen door of an old New England home. The house looks as if it had been untenanted for many years.

Do not "dress up" the narrative, imitating story-book tales; imagine that you are talking to a friend. But make the account as detailed as you can.

EXERCISE 16

Imagine that you are an expert radio announcer, accustomed to report important games, public celebrations, etc., stationed where you please. At your elbow is a swift stenographer taking down every word that you utter. Give the stenographer's account.

Here are suggestions as to where you might be stationed: 1. In a school gymnasium during a class period or on some special occasion. 2. In a classroom during a recitation in——. 3. In a school lunchroom during a lunch period. 4. On top of a school building, watching pupils coming to school. 5. On an athletic field during a practice hour. 6. In the reporter's box at a school game. 7. In a boy's room, watching the boy as he tries to study. 8. At a window, watching a mob celebrating a victory. 9. Looking through a doorway into a living room where two destructive puppies are at play. 10. At a window, watching an ice cart making deliveries; or a load of coal being delivered; or a neighbor mowing a lawn. 11. In a tree-top, watching an approaching storm. 12. At a picnic, watching a potato race. 13. Somewhere in Story-book Land, watching a story-book hero or heroine at some critical moment. 14. At the edge of a desert, watching a race between turtles. 15. At an animal convention.

Your success in this difficult undertaking will depend on your entering whole-heartedly into the spirit of it. Pretend that a million radio listeners are straining to catch every word that you utter, and that you must make them see, hear, and feel all that they would if stationed where you are. Give them thrills. If you have a sense of humor, use it. Do not attempt too much. It would be better, for example, to report one inning, or even an exciting moment in an inning, than to give a thin account of an entire game of baseball.

EXERCISE 17

Occasionally one reads a news story not necessarily of great importance but very entertaining. The editor who wrote it meant that it should be pleasant reading.

Write such a story, getting your raw materials from the collection below, and using imagination freely.

1. Little six-year-old falls through skylight in delicatessen shop and lands in dishpan containing fifteen dozen eggs. Not badly hurt.
2. Sun sets fire through goldfish jar acting as lens.
3. Invisible camera photographs thief in light or darkness.
4. Rich manufacturer discovers, in an old desk, pay envelope yellow with age, containing $6.05, a week's wages earned by him thirty-five years before.
5. Seashore colony has all its Fourth of July fireworks stacked on the lawn near one of the cottages. Spark falls into the pile.
6. Boy is given unlimited amount of money to spend, but must give none away and have nothing to show for it at end of day. Total expenditure only thirty dollars and ten cents.
7. A London boy, digging in his back yard, strikes an earthenware pot containing 652 old coins of considerable value.
8. Boys play "parachute jumper," but mother's parasol breaks.
9. Prisoner on ice cake is saved after a long ride.
10. Girl finds that an old violin, willed to her by an eccentric uncle, was fashioned by Stradivarius in 1716.

EXERCISE 18

A clever man discovered a certain mixture of gases which had wonderful powers. On squeezing one end of a flexible tube containing a little of the mixture, the person holding the tube would slowly rise from the earth; on squeezing the other end, the person would as slowly descend. This device he employed with great pleasure for a long time, finding it especially useful in making journeys through mountainous regions, whenever the wind was blowing in the right direction. But one evening when the wind was blowing him along about two hundred feet above a little village, something went wrong. Probably it was due to unusual atmospheric conditions, for it was thundering. At any rate, he discovered that he could neither go up nor come down. What to do he could not——

It occurred to a boy much interested in camouflage that camouflage would be quite unnecessary if one could but discover something that would make people invisible. He was experimenting, one evening, and had just mixed a few chemicals in a saucer when the doorbell rang. Returning a few minutes later, he saw a cat just as she was jumping down from the table at which he had been working. The saucer was empty. Suddenly——

The arrival of a registered parcel which should have contained $25,000 worth of jewels but which was empty, and with the appearance of having been pried open, recently caused considerable alarm in the office of a London insurance broker. Police and postal authorities were sent for in an endeavor to trace the history of the parcel, which had come from Paris. A solution of the mystery was not found until the ——

Write a story based upon one of the above fragments. If you wish, you may imagine that you are a reporter preparing a newspaper account. Invent appropriate headlines.

EXERCISE 19

Probably you have read *Gulliver's Travels* and have enjoyed his adventures first in a land where the inhabitants were tiny creatures and later in a land of giants. Perhaps you have thought how different the world must look to an ant from what it looks to you. Possibly, as you have watched some insect climbing what to it must be a dizzy height, you have imagined what your sensations would be were you, reduced to the insect's size, to take its place.

If you enjoy imagining yourself changing in size, or experiencing adventures in different lands where the scale of dimensions changes, or if you enjoy imagining what little animals think about or do, try one of the following:

1. A beetle tells of an exciting journey he has taken, starting at the front door of a mansion and traveling through different halls and rooms till he finally escapes out a back door. (Remember that he would see things from a low level.)
2. Directions, given by an ant, for finding a certain jar of preserves in a cellar cupboard (he has just been there), to another ant met on the front porch of a house.
3. You are in a land of giant vegetation, where grass grows fifty feet high and all else in proportion. Tell of all that you experienced in climbing the stem of a daisy, with the wind blowing.
4. You are Lemuel Gulliver. Tell of one of your adventures now reported for the first time.

DRILL

SPELLING

The words in this group of exercises are taken from earlier exercises. They may be regarded as a present ability test.

1

athletics
scarcity
siege
salable
beginning
respectful
laboratory
majestically
umbrella
chauffeur
immigrant
secretary
invitation
opponent
interrupt
disappear
recollect
hospitable
nineteenth
occurrence

2

relieving
privilege
arranging
controlling
bachelor
bronchial
supersede
sophomore
besiege
accidentally
altogether
positively
imitate
antecedent
inspiring
messenger
descendant
undoubtedly
immediately
mischievous

3

marriage
summary
ninetieth
prejudice
accommodate
wonderful
lief
applicant
niece
official
tragedy
similar
audible
physically
dining
remedy
announce
imagination
peaceable
professor

4

different
experience
prizing
dirigible
immediately
wholly
emigrant
disastrous
salary
benefit
semiannual
effeminate
perspiration
losing
correspondence
muscle
disapprove
finally
remembrance
pennant

5

Christmas
amateur
opinion
material
syllable
embarrass
collapse
assistance
humorous
arouse
abolish
gasoline
official
assassin
ceremony
exterminate
synonym
fulfil
eligible
millinery

PUNCTUATION

Semicolon

Bennie never had a chance to bring his speeches to a voluntary stop. Somebody always interrupted him.

These two sentences are closely related. They might be combined into one by the insertion of *for* after *stop*. There is still another way of combining them. A semicolon might be substituted for the period after *stop*.

Bennie never had a chance to bring his speeches to a voluntary stop; somebody always interrupted him.

The semicolon, used in this way, is like a weak period. It stands between two grammatically complete sentences that are closely related. Here are further illustrations:

Health is the working man's capital; having lost it, he is bankrupt.

When the weather grows warmer, the mercury rises in the tube; when it grows colder, the mercury falls.

In each case the semicolon separates grammatically complete sentences which are closely related. In each case a period might be substituted for the semicolon. This, then, is the rule:

The semicolon is used between grammatically complete sentences which are so closely related that it is undesirable to separate them by means of the period.

The semicolon is used also in a way which gives it the force not of a weak period but of an extra large comma. It is so used in the following sentence:

And all the while, through these hollow avenues, now nearer, now farther off again, resounded the cry of the Minotaur; and the sound was so fierce, so cruel, so ugly, that the brave heart of Theseus grew sterner and angrier at every step.

Notice first that the semicolon divides this long sentence into two sections, one telling about the voice of the Minotaur, the other telling about the effect of the voice on Theseus. These two sections are, grammatically, coördinate. That is, one is as important as the other. Notice next that the comma is used many times, so often, indeed, that were one substituted for the semicolon, the reader would not see that it divided the sentence into coördinate sections, each dealing with a different matter.

Their route was as follows: Monday, from home to New York, with a side trip to Danbury; Tuesday, from New York to Nanticoke, a mining town in northeastern Pennsylvania; Wednesday, from Nanticoke to Pittsburgh.

This sentence contains an enumeration. The terms of the enumeration (the word-groups beginning with *Monday*, *Tuesday*, and *Wednesday*) are in parallel construction. That is, they are used in the same grammatical way. They are coördinate, one as important as the other. Punctuation of some kind is needed to keep the terms separate. But the comma appears once or twice in each term; some other mark, more conspicuous, is needed to separate the terms. That is why the semicolon, which has the effect of a large comma, is employed.

From these illustrations the following rule may be deduced:

The semicolon is sometimes necessary to separate coördinate parts of a sentence, especially when one or more of these parts are broken by the comma.

Here is a word of caution: One may read page after page in many a well-written book without seeing a semicolon. It is almost a luxury mark. Young writers should use it with caution, always, when in doubt whether to use the period or the semicolon, choosing the period; for short sentences are better than loosely jointed ones. The second rule is more important than the first, particularly as it applies to sentences containing enumerations. The terms of an enumeration should be separated in such a way that there can be no doubt as to where one term leaves off and the next begins. When the comma will not serve for this purpose, the semicolon must be employed.

1

In which of the following might a period be substituted for the semicolon?

1. This was too much for her; she was overwhelmed and could not say a word. 2. Some persons affirm that he grew ten times stronger at every touch; others say that it was only twice as strong. 3. During the rainy season of the warmer part of the year the Everglades are flooded; in the dry winter months they can be crossed on foot. 4. Bats do not like the light of day; they have made a specialty of the dusk. 5. Much to her astonishment the hole kept spreading wider and wider, and growing deeper and deeper, until it really seemed to have no bottom; and all the while there came a rumbling noise out of its depths, louder and louder, and nearer and nearer, and sounding like the tramp of horses' hoofs and the rattling of wheels.

2

Why, in some of these sentences, are the terms of a series separated by commas, while in others they are separated by semicolons?

1. At midnight, when the fires were flickering low, the night at its darkest, and the Indians sleeping most soundly after a special feed of buffalo meat, Boone cautiously raised himself on his elbow. 2. There was honest cock robin, the favorite game of the stripling sportsman, with its loud, querulous notes; and the twittering blackbird flying in sable clouds; and the golden-winged woodpecker with his crimson crest, his broad black gorget, and splendid plumage; and

the cedar bird, with its red-tipped wings and yellow-tipped tail and its little montero cap of feathers; and the blue jay, that noisy coxcomb in his gay light-blue coat and white underclothes, screaming, chattering, bobbing and nodding, and pretending to be on good terms with every songster of the grove. 3. Axes were sounding, trees were falling, and log huts going up along the edge of the woods and upon the adjoining meadows. 4. Whenever we say the word *nest*, what a crowd of pictures we see—the stickleback's nest among the water weed, the lamprey's stone nest in the bed of the river, the wasp's nest hanging from a branch, the humble-bee's nest in a mossy bank, and half a hundred more.

3

Find in each of these sentences a comma for which a semicolon might well be substituted.

1. In a large lake with pebbly bottom, I have read, the trout are very silvery, in peaty water against a rock bottom, they are often very black. 2. All around in the soft soil were the footprints of elk, deer, and the Rocky Mountain sheep, and the grizzly bear too had left the recent print of his broad foot, with its frightful array of claws. 3. By and by the song came to an end, and then, all at once, there were several feminine voices, talking airily and cheerfully, with now and then a merry burst of laughter. 4. Talus, the brazen giant, on his never-ceasing sentinel's march, happened to be approaching that part of the coast, and they saw him, by the glimmering of the moonbeams on his polished surface, while he was a great way off. 5. Caring little what might happen to him, he took the first path that offered itself, and went along at a sluggish rate, for, since he had no object in view, nor any reason to go one way more than another, it would certainly have been foolish to make haste.

4

Where, in the following, should a semicolon or a period be substituted for a comma?

1. Wait a minute, please, I have forgotten to ask the man which road to take.

2. The wicked queen was not at all kind to the poor children, they found that out on the first day.

3. Evening had woven the hills, the farms, and the lake into a fabric of blue, above the moors to the north, banks of yellow and dusky-hued cloud floated in the sky.

4. The pine forest is stern, like an army before battle, the beech wood is kindly, with squirrels scampering about, and the thick carpet of strewn leaves is pleasant under foot, the birch copse in the Scottish Highlands is full of delicate fancies, and at every turn a right of way to fairyland.

5. In many cases, it must be understood, the ant community is one huge family, in other cases, as with the enormous ant hills of pine leaves in the Scottish Highlands, there are several large families in one community.

6. In the town of Florence, not far from the Piazza del Granduca, runs a little cross street, I think it is called Porta Rossa.

7. The little fellow had not yet said a word, he was half frightened, half delighted.

8. In the evening, when he found the house door open, he crept out, it was cold, bright starlight, and very clear.

9. It isn't lack of opportunities that keeps men from advancing it's failure to use the ones at hand.

10. I like very much all the things you sent me, thank you very much for being so thoughtful of my needs.

Dash

Houses, barns, cattle—the flood swept away everything.

The dash in this sentence marks an abrupt change in construction. The sentence, beginning as if *Houses, barns, cattle* were to be followed by a predicate, breaks off abruptly; the writer slips in the dash and begins anew with a different sentence-plan.

I think, but I'm not quite sure—yes, it's he sitting on the back seat with his mother!

"I didn't mean to," he said. "I—I—" He faltered and then became silent.

In these sentences, too, the dash denotes a sudden breaking off, an incompleteness. In the last sentence it denotes, in addition, faltering speech.

> "Anyone," says Stevenson, "can write a short story—a bad one, I mean—who has industry and paper and time enough; but not everyone may hope to write even a bad novel."

In this sentence dashes are used as marks of parenthesis might be.

The dash is employed in still other ways, but the examples given illustrate its more common uses. These may be summarized as follows:

The dash is used (a) to indicate a sudden change in sentence-plan, (b) to indicate incompleteness.

Dashes in pairs are sometimes used like marks of parenthesis.

I

In how many different ways is the dash used in the following? Explain.

1. "And then I saw—"
"Not a ghost?" interrupted the little boy.
"No, just a white cat."

2. The long, long road over the moors and up into the forest—who first of all trod it into being?

3. They—the two children—had just got settled on the top step when the drawing-room door opened and they heard the party cross the hall into the dining room.

4. "You see, sir, all this"—and again he made a sudden, sweeping gesture—"is mine."

5. Connie put out her hand for it, but before she touched it the little girl let go of it and it dropped back into the secret place and the board fell back and there it was—gone.

6. "No, I—I thought—I thought—" She bit her lip as she tried to think how to complete the sentence.

7. Have you ever tried to spin an egg on its small end? I have been told that it cannot be done—unless the egg is first boiled.

8. One Saturday afternoon—I was working for fifteen dollars a week then—I went from shop to shop trying on necklaces.

9. London, Paris, Berlin, New York—what huge cities they are becoming!

10. If you stir up a big ant hill in the woods—once in a season will be enough—you detect a strong odor.

SENTENCE REVISION

1

After my long tramp I felt so *tired* that I *retired* early.	After my long tramp I felt so *tired* that I *went to bed* early.

The sentence to the right is the better one, for it avoids the unpleasant repetition of *tired.*

As soon as "Slim" *stood up* in the cockpit, a tremendous cheer *went up*, which was *taken up* by thousands further behind until the chorus of 20,000 voices *uplifted* in thunderous acclaim sounded like the roar of innumerable guns in battle.	As soon as "Slim" *stood up* in the cockpit, a tremendous cheer *arose* which was *taken up* by thousands further behind until the chorus of 20,000 voices *lifted* in thunderous acclaim sounded like the roar of innumerable guns in battle.

Though it does not avoid altogether the unpleasant repetition of *up*, the sentence to the right is the better one.

Among words often repeated unpleasantly is *but.* This is illustrated in the following passage:

> One day he caught no fish, *but* he had a thrilling adventure. The first time he pulled in his net there was nothing in it *but* a dead animal which someone had thrown into the sea to get it out of the way. The next time, he drew up *but* an old jar filled with sand, and the third time his net contained *but* a quantity of broken pots and jars. This was discouraging, *but* the fisherman persevered.

Can you revise this passage in such a way as to have *but* appear twice instead of five times?

Sometimes a sentence contains an unpleasant succession of riming words. Here is an example:

> On wintry nights like *these* the bare *trees* sway *back* and forth in the *breeze* and *crack* and snap.

This sentence might be revised as follows:

> On such winter nights the bare trees sway in the wind and crack and snap.

Revise the following sentences, making whatever changes are necessary to avoid unpleasant repetition.

1. The pain in my *side* soon *subsided.* 2. In *order* to attract the attention of the crowd, he acts contrary to the captain's *orders.* 3. Remember to send the Christmas *cards* you are *discarding* to the children's hospital. 4. The *sound resounded* through the house like thunder. 5. Another reason why *apartments* are popular is that the greater *part* of the people *all* want to be near the center of the city, where *all* the activity is. 6. *One* day last summer I saw *one* of these submarines at New London. 7. At the inn the *tired horses* would be changed for fresh *horses* to go on with the *tiresome* journey. 8. Now he has broken *off* a little branch for Mary, and *off* they scamper. 9. It was not *just* to give all the reward to him *just* because he arrived first, for the others were *just* as deserving. 10. The sun grew warmer, *but* the man did not take off his coat, *but buttoned* it the tighter.

2

Rewrite the following, avoiding repetitions of words or sounds. Change the sentences in any way you please, but do not alter their meaning.

1. The *house* where I was staying stood *quite* a distance from the road. The *house* was *quite* old-fashioned, with long, wide verandas.

2. *Sometime* you intend to travel. We know this in two ways: first, because everyone has *somewhere* in his make-up a longing to see other lands; second, because either you have asked us at *some time* to send you our travel circulars or *some* friend of yours has told us that you were interested.

3. There was a large *pond.* We walked round the *pond* and up the hill on the west side of the *pond.*

4. *Buds* appear on the trees. To me, the *buds* of the red maple, the American linden, and the flowering dogwood are especially interesting. I like to note the difference in shape of these *buds*. The *bud* of the red maple is round.

5. We *awaken* some morning to find that the warm southern winds have *awakened* the buds on the trees.

6. It is further understood *that* upon satisfactorily completing the course *that* I shall receive a leather-bound certificate.

7. At first it *only* sprinkled, and we thought it was *only* a passing shower.

3

Both Tom and I have made up our minds not to be separated from one another from now on.

Tom and I have decided to keep together hereafter.

These two sentences convey substantially the same meaning, yet one contains nineteen words, the other but ten.

Rewrite the following sentences. Try in each case to use fewer words without altering the meaning.

1. Did you do that so as to scare us? 2. Owners of draft horses have discovered that if the animals are well groomed that drivers are less inclined to abuse them. 3. In playing a rough game such as football is he was not any good. 4. We were gone only just for a minute. 5. They each of them had a dollar apiece. 6. This one is good, but the other is equally as good. 7. He had forgotten his purse, and so he had to walk. 8. The next morning after the fire the lawn was strewn with furniture. 9. The main cause of accidents yesterday was due to the slippery condition of the pavements. 10. This road is smooth as compared to the one we traveled yesterday.

4

Rewrite the following sentences, exercising economy in the use of words.

1. This friend had a daughter who was about as old as Kitty was, whose name was Bessie. 2. It was the first real opportunity I had ever really had really to see the city. 3. He is at his best during the

warm days of the season of June. 4. He then wrote an autobiography of his life. 5. This plan was unanimously approved by all. 6. He does not always select and choose his friends wisely. 7. If you can give me this information which I have requested, I shall appreciate a reply in the accompanying envelope which is enclosed. 8. There is always a possibility of improving on both one's ideas and on one's ideals. 9. From this mammoth station trains start for their destinations every few minutes. 10. Another point to be remembered when making up your bulb order is to bear in mind that a certain minimum quantity of tulips is needed to make a satisfactory display.

5

Rewrite the following sentences, exercising economy in the use of words.

1. A man whose name was Peterson was the umpire. 2. After this calamity, he had nothing to look forward to in the future. 3. The cottage was covered on the outside with vines that grew all over it. 4. After he had made a careful inspection, he pronounced the lifeboat seaworthy. 5. Simplicity, he said, is one of the characteristics which are essential to a true gentleman. 6. Once upon a time there were some men who were engaged in the building of a tall chimney. 7. This gave the both of them all the work they needed for months to come. 8. While I was debating what I should do, I looked up and saw Henry approaching toward me. 9. I do not think the Duchess acted as a duchess ought to act. 10. I never seem to like to always be hunting clear through a book for the spots I am looking for.

6

Sometimes, through a desire to use words sparingly, we omit one or more necessary words, occasionally with disastrous results. A good example is the following sentence:

Clean the meat thoroughly, then roll in flour before putting it in the oven.

If you examine the following sentences closely, you will see that each is defective. Revise them. Use words sparingly, but not with false economy.

1. It was a beautiful June evening that our party gathered for a frolic. 2. The rosebushes I ordered last October are doing well, and must say that they are the finest I have ever seen. 3. His face was thin and pinched, a little red nose, mouth open, and little black eyes. 4. I then drop the corn mixture by tablespoonfuls into the hot fat and fry like eggs, turning over when one side is a golden brown. 5. Make out the certificate for the length of subscription you decide and mail it to us. 6. The little canary took the journey with us; please thank Tom for sending us the cage to travel in. 7. This would require the production of a number of cars equal to or greater than has yet been produced. 8. The captain said that while the steamer was in the ice-track, the weather became cold enough to wear an overcoat. 9. We went to pick flowers and fish in the pond. 10. A bed can be made without difficulty, using hemlock boughs and spreading them evenly over the ground.

COURSE XI

COMPOSITION

The Paragraph

DRILL

Punctuation
    Review
Sentence Revision
Choice of Words

THE PARAGRAPH

A paragraph may be defined as a group of sentences brought together to accomplish some one thing. It may contain many words, even as many as five or six hundred, or it may contain but few. It may stand alone, as it often does in a brief news item, a complete composition in itself. It may form part of a longer composition. Opening a certain book at random, one finds, for example, a short composition on canning tomatoes. The sentences are in two groups or paragraphs, the first telling of one method, the second telling of another method. If you were writing a composition entitled *Last Saturday*, you might employ three groups of sentences, one telling what you did in the morning, a second telling what you did in the afternoon, a third telling what you did in the evening.

Paragraphing helps the reader to see how sentences are grouped, each group performing some particular service. Of course he must be told in some way where each group begins. Long, long ago, the sign ¶ was employed, and this symbol is still used in correcting printer's proof. Nowadays each paragraph is begun on a new line and the line is indented; that is, it is begun a little to the right of the left edge of the written or printed page. The word *indent* is derived from a Latin verb which sometimes means *to bite into*. If you examine the left edge of almost any type-page, you find that it is bitten into here and there, each bite, or *indention* as it is called, marking the beginning of a paragraph.

A good paragraph has two characteristics, the textbook names for which are unity and coherence. What is meant by unity may be illustrated in many ways. A well executed play in a football game is a good example, for eleven men unite their efforts to advance the ball. There is unity at a concert when all the members of a chorus unite in an effort to produce harmony. Similarly, a paragraph possesses unity in a high degree when all the sentences in it combine to accomplish some one thing. Coherence is but another name for proper sequence or arrangement. All the sentences found in a paragraph may belong in it, yet the order in which they appear may not be good; they may need rearranging before the paragraph can be said to be coherent.

EXERCISE 1

To begin a composition without planning it, trusting to luck that all will come out well, is not the part of wisdom. It is much better, as in any other undertaking, to do at least a little preliminary scheming. One way is to decide in advance how many paragraphs will be needed and what each should accomplish. Here are specimen plans of this kind:

If I were writing a composition bearing the title *What I Did Last Saturday*, I should probably need three paragraphs. The first would tell what I did in the forenoon, the second what I did in the afternoon, the third what I did in the evening.

If I were writing about the postcard picture at which I am looking—a view of a winding street in Oxford, I think I should need three paragraphs. The first, a short one, would give merely a general idea of what the picture shows, or what the eye sees almost at a glance. The second, much longer, would tell of many things noted as one studies the picture in detail. The third would tell how it impresses me—how much I like it and why, and how it makes me want to visit Oxford and other old towns in England.

If I were writing a composition about our school, I should plan to use five paragraphs. The first would tell about the building and its location, the second about the teachers and pupils, the third about the course of study, the fourth about the clubs and the athletic teams. In the fifth I should try to impress the fact that the school is accomplishing a great work.

Patterning after these models, make a brief statement of the probable number of paragraphs you would require if you were writing a short composition on some topic of your own choosing, perhaps one suggested in the list below, and what you would try to make each paragraph accomplish.

A Saturday adventure. Street accidents. Dog friends. A room with which you are familiar. Your best friends. Shoes. An account of a game. Motor-bus travel. How to make a——. Swimming. A letter to a friend.

EXERCISE 2

There are many paragraph plans or patterns, and some day you may become interested in discovering what they are. An examination of almost any book or magazine will show that commonly, though by no means always, paragraphs begin with what is called a topical sentence which lets the reader know what to expect. It is like the sign over a shop door informing the passer-by what wares are for sale within. It is an announcement or a promise.

I will now tell you a story. If the reader finds this sentence standing first in a paragraph, he knows that the rest of the paragraph will be a narrative.

The cabin was furnished with everything one could wish for. Such a topical sentence, containing a general statement, leads the reader to expect an enumeration or inventory of furnishings.

A tropical storm is sometimes very destructive. If this sentence stood first, the remaining sentences in the paragraph would, naturally, give one or more examples of destructive storms, or they might tell of ways in which storms are destructive.

The plan proposed will never succeed. The reader wishes to know why. He expects to find this assertion followed by reasons or arguments in support of it.

The view from the pinnacle was delightfully extensive. Such a topical sentence promises a picture or description justifying the use of *delightfully extensive.*

Imagine a paragraph growing out of each of the following sentences. Tell what each paragraph is about. Can you in any instances imagine two somewhat different paragraphs growing out of a sentence?

1. Everything had been done to put the field in condition for the great game. 2. What had happened was this. 3. Fishing provides training in keeping the senses alert. 4. One costume in particular attracted my attention. 5. Upon rounding the point we came to one of the prettiest little harbors on all the Maine coast. 6. Shortly after our arrival supper was announced, and such a supper it was! 7. Cautiously I turned back the flap of the tent and looked in. 8. All that glitters is not gold. 9. These two fellows were as different in appearance and in character as two fellows could be. 10. Observe the lilies of the field. 11. Father was the most delightful of companions, but not on the way to church. 12. Monk was my best friend. 13. Let us consider briefly a few of the proofs that this meadow was once the bottom of a lake. 14. "Go!" he shouted.

EXERCISE 3

Using one of the sentences printed in italics as a topical sentence, develop from it a paragraph by adding details. Before beginning, note the suggestions given in parenthesis.

1. *It was one of the happiest days I have ever spent, with pleasure following pleasure from morning till night.* (By telling of happening after happening, real or imagined, build a paragraph justifying the statement in the topical sentence. Use a time sequence.)

2. *When Cole knocked that home run, the crowd went wild.* (How does a crowd act when it "goes wild"? Use your imagination and tell what happened, trying hard to convey the impression of great excitement.)

3. *I stood at the window and watched the antics of that sudden gale of wind.* (You have seen wind act as if it were a mischievous spirit, blowing off hats and having a good time generally. Let your paragraph give many details justifying the words *gale* and *antics*.)

4. *If you had seen him loading that little car for his vacation trip, you would have thought he was trying to see how much he could make*

it carry. (Picture him as he does the loading, and, using your imagination, see how long you can keep him at it.)

5. *You should have seen me chasing my hat.* (Make the chase as merry and exciting as you can.)

EXERCISE 4

Using one of the sentences printed in italics as a topical sentence, develop from it a long paragraph by adding descriptive details.

1. *My room was in every way a delight to me.* (This topical sentence calls not only for a detailed description but for a description justifying the words *in every way a delight.* Before beginning, work out a sequence plan. Would it be best to start with a general description?)
2. *Evidently the house had not been occupied for a long time.* (*Evidently*, the topical sentence says; so the rest of the paragraph should give evidence. Give all the evidence you can, beginning with what one might notice at a glance, then proceeding to what a more careful survey reveals.)
3. *He was a sight!* (It is not necessary to tell who he was nor what had happened to him. Nothing is called for but a description, complete, each detail helping to justify the assertion that he was a sight. You may imagine, for this purpose, a tramp, a football player at the end of a rough game, a little boy who has tumbled into a ditch, a chauffeur after an accident. Plan a good sequence.)
4. *The car was a complete wreck.* (Do not overlook the word *complete.* Make the picture such that there will be no doubt in the reader's mind; he will readily agree that the wreck was complete.)
5. *As we walked down the street we said more than once, "How new everything looks!"* *Newness* is the thing to emphasize. Use the word *new* as often as you please. But before you begin to write, picture clearly in your mind the street you are to describe. For *new* you may, if you wish, substitute *old*, *shabby*, or *prosperous*.)

EXERCISE 5

Here is part of a paragraph, interesting because it pictures so many details of action:

An undulating stride or two and a slim brown figure hits the end of the springing board and rises almost perpendicularly into the air, hands up, back arched; and then, without any motion below the waist, bends double till finger tips touch instep. At the very top of the rise the slim legs snap up, stiff-kneed, feet pointed, and the low flat curves drop plumb into the water two feet from the end of the board in a perfect jackknife, splashless, like a hot knife in butter.

Develop from one of the italicized sentences a paragraph given entirely to details of action.

1. *Johnny decided to crawl under.* (Let him crawl under what you please, but watch him as a cat watches a bird, letting no action escape you.)
2. *This is the way little Mary ate her cone of ice cream.* (Well, how does a little girl eat a cone of ice cream? Shut your eyes and imagine every movement.)
3. *He had never had his shoes shined before—not down town—and he watched Tony's every movement.* (Surely you have seen a shoeblack shine shoes. It is an interesting process, especially to one witnessing it for the first time. Try to describe it in detail.)
4. *Watch him.* (Let the one watched be a person cautiously entering cold water and finally "ducking under" for a swim, a football player making a long run, a man lighting his pipe when the wind is blowing, a bird drinking or taking a bath, or a boy getting up to recite.)
5. *The whistle blew and the great game was over; then followed pandemonium.* (*Pandemonium*, as here used, means uproar and excited action—such as you have doubtless witnessed at the close of a great game when the supporters of the winning team "break loose.")

EXERCISE 6

The only purpose a composition can have is to produce a desired effect—do something to the reader. This we all know, but we fail to realize, till we learn through repeated failures, how difficult a matter it is to produce a desired effect. We give a single tap when blow after blow is needed. Perhaps that is a main reason why paragraphs in school compositions are so much shorter than those found in books and magazines. The trained writer, having learned how weak the effect of a single statement may be, adds sentence to sentence cumulatively, till he feels sure that he has accomplished his purpose.

One way of learning to make longer and more effective paragraphs is through competition. For example, the word *wet* is selected. The game is to see who, in a single paragraph, can produce the strongest impression of wetness—make the reader feel wettest. The paragraph may be a description, as of a rainy day, or it may be a narrative of real or imagined experiences. The sole requirements are that but one paragraph shall be used, and that it shall convey the impression of extreme wetness. Other words which may be used are *dry*, *hot*, *cold*, *new*, *old*, *gloomy*, *noisy*, *peaceful*, *weary*.

Here is a slightly different form of competitive exercise, easier in that a first sentence is given:

A sentence having been chosen, perhaps from the list given below, compete to see who can make grow out of it the strongest (not necessarily the longest) paragraph—one most likely to intensify the impression faintly made by the opening sentence.

1. *How it rained and blew.* (Imagine yourself watching and listening from a safe retreat, or think of yourself as out in the storm. The one essential is that you add sentence to sentence conveying the impression of rain and wind.)
2. *What a din!* (For *din*, you may prefer to substitute *noise*, *clamor*, *uproar*, *hubbub*. Imagine yourself at a game, in a factory, standing on a street corner, out in a storm—anywhere you please.)
3. *It was a very shabby little room.* (See how shabby you can make it.)
4. *Of all the roads I have ever traveled, that was the worst.* (How bad a road can you imagine?)
5. *Everywhere one saw evidence of the severity of the storm.* (*Evidence* is the important word. Let the evidence be such as to justify *Everywhere* and *severity*.)

6. *I spent a most uncomfortable ten minutes while waiting my turn.* (Your turn at what? Uncomfortable in what ways? That is for you to determine. Be sure to justify *most uncomfortable.*)

7. *Such a dinner!* (See how appetizing a dinner you can imagine, and remember that you have more senses than one.)

8. *When I say that his room was not in the best of order, I am expressing it mildly.*

9. *He was everywhere.* (*He* may refer to a star football player as observed during a game, or a fireman at a big blaze, or a lively boy attending a celebration of some kind.)

10. *That piece of furniture, though old, was a model of good workmanship.*

11. *How fresh everything looked after the long rain.*

12. *I was desperately hungry.* (Do all that you can to make the reader believe it. Make him, through sympathy, feel hungry too.)

EXERCISE 7

Occasionally one encounters a paragraph constructed on the two-section plan. Let us imagine one of this sort which tells about a boy who, for the first time, is sleeping alone in the woods.

The paragraph begins with the boy's pleasant sensations. Wrapped in his warm blanket, he is very comfortable. He enjoys the novelty of being alone, away from everybody. It is pleasant to watch the dying embers of his camp fire, and to look up through the branches of pine trees at patches of star-sprinkled sky. He enjoys the woods odors and the unfamiliar woods sounds which break the unaccustomed stillness. It is all so enjoyable, so novel. Thus the paragraph goes on till, about halfway through, one encounters a sentence beginning with *but*, or *after a time*, *however*, or some such expression. We are now told of protruding roots which the boy begins to feel in spite of his thick blankets. There are mosquitoes about. Clouds blot out the stars and the night seems singularly dark. The woods noises, some of them, become eerie, especially the hoot of an owl. The wind rises, and soon it begins to rain. Discomforts multiply, and the boy wishes he were home.

Among familiar expressions used as links or hinges joining the parts of a two-section paragraph are *however, nevertheless, yet, on the other hand, notwithstanding all this.* Commonly an entire sentence, such as *There is another side to the question, however*, serves as a link and nothing else.

Write a two-section paragraph, about a page in length. Underline the word, phrase, or sentence which serves as link or hinge. Here are suggestions as to subject matter:

1. *Before and after.* A two-section paragraph meriting this title might picture the appearance of a football player before and after a hard game; a room before and after it has been put in order; a new street before and after it has been paved; a new doll and the same doll after it has been played with for a year or two; a motor car before and after an accident; a little child carefully dressed for company and the child half an hour later.
2. *Anticipation and realization.* The paragraph might tell what, on a certain occasion, you planned to do, then what unexpected things you actually did; what you thought a person or place would be like, then what, to your surprise, you found the person or place to be like; your fears on a certain occasion (for example, a day or two before examinations, or before an important contest), then how your fears proved to be groundless; the kind of weather you expected when you went to bed on the eve of an important day, then the weather that greeted you the next morning.
3. *How different.* This suggests a comparison, that which is described or characterized in the first half of the paragraph being in contrast with what is described in the second half. The comparison might be between two people (two of your friends, for example); two places, or the same place under different conditions (for example, summer and winter); two objects (a pencil and a fountain pen would serve); what you would like to do and what you have to do. The paragraph might begin with *How different*, or with *What a contrast.*
4. *The good and the bad.* Similar opposites are *pleasant* and *unpleasant, fortunate* and *unfortunate, attractive* and *unattractive, easy* and *difficult.*

EXERCISE 8

Write a composition in which two pictures are described for the purpose of pointing out contrast or similarity. Use illustrations found in this book.

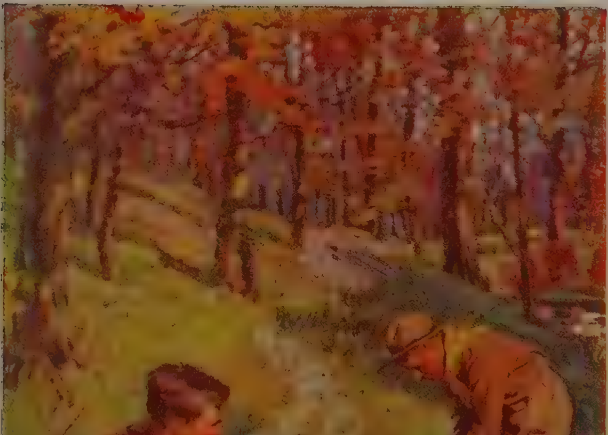
For example, take *Winter in New England* and *Good Scouts*, *A Village Street in Czechoslovakia* and *A Canal in Delft*, or *Williamsburg Bridge* and *Kitzbühlerhorn.*

Try building the composition on the two-paragraph plan, each paragraph describing a picture in such a way as to bring out its prominent characteristics. The first might begin with *One of the pictures before me shows,* etc. The second might well begin with a sentence linking it with the first. Some such sentence as this would do: *The other picture shows a very different scene.* Or, you may prefer a three-paragraph plan, the first paragraph describing one picture, the second describing the other, and the third comparing the two. Whatever plan you adopt, remember that the purpose of the composition is to make a comparison.

EXERCISE 9

The first sentence in a paragraph sometimes links the paragraph to what goes before. If, for example, you were to open a book at random and find a paragraph beginning *This plan, however, met with two objections,* you would be safe in concluding that the paragraph followed one in which some plan is outlined. *A few minutes later, a little further on, more important still, on the contrary, what is more,* and *finally* are but a few of the many linking expressions often encountered near the beginning of a paragraph. They are useful guides to the reader. Let us examine a few paragraph beginnings and note how the opening sentence often looks both ways, as it were.

Cocoons are another never-ending source of delight. This is the first sentence in a paragraph from a nature essay. We



Courtesy of Al. B. Careful, Inc.

GOOD SCOUTS

know at once that the paragraph is to be about cocoons as a source of delight to the naturalist. The word *another* lets us know that the preceding paragraph tells of something else that brings delight to the naturalist, perhaps spider webs.

But the life of a fish is not all tragedy. Is there any doubt in your mind as to what comes before? Are you not pretty sure what is to follow? *But* is often the first word in a paragraph. How clear the warning it gives the reader.

On the way back to the ship through the dismal and echoing canyons between warehouses, we became involved in a street fight. The reader would be surprised if the rest of the paragraph did not tell about the fight, for it seems to promise to do so. But note the beginning of the sentence. It furnishes a faint clue as to the previous paragraph, which must deal—this much we can guess—with what happened elsewhere, away from the ship, for the fight occurred on the way back.

While leading this vagrant and miserable life, Johnson fell in love. This topical sentence is from Macaulay's essay on Samuel Johnson. The paragraph it introduces tells about Johnson's love affair. You do not need to be told that preceding paragraphs tell of his vagrant and miserable life. Many a paragraph begins with the useful time-guide *while.*

With something deeper, therefore, than his usual smile, he heard the boy say, "Dad, I should like to be an aviator." This is not a topical sentence; it leaves us in the dark as to what is to follow. But note the word *therefore.* Would it not be safe to conclude that the preceding paragraph explains why the father's smile was "deeper" than usual when he heard what his son said?

What a contrast to all this is the trim feathered tribe we may see on the mill pond some clear morning. Contrast is the betraying word in this topical sentence. Whatever comes in the preceding sentence, we know that it is something in contrast with the "trim feathered tribe" which the author is about to picture.

Assume that each of the following sentences stands first in a paragraph. What, presumably, is the rest of the paragraph about? What, presumably, is the preceding paragraph about? Which of the sentences contain guide-words helping the reader to keep track of time, place, and sequence?

1. The next point of interest in this room is the window.
2. But there are animals for which the blizzard has no terror.
3. Another characteristic sight in autumn is the rush of the salmon up the rapids and over the falls.
4. While he was thus educating himself, his family was sinking into hopeless poverty.
5. Leaving the hundred other mysteries which the trees of the tropics might unfold, let us consider for a moment the danger which the tall, successful tree invites,—the penalty which it pays for having surpassed all its other brethren.
6. Of these two plans, I favor the second, and for the following reasons.
7. Not far away is another little garden, also a delight, but in a very different way.
8. My answer, offhand, is ready and simple.
9. Nor is this the only reason why I prefer to live in a large city.
10. Finally, such a remedy would be temporary only.

EXERCISE 10

Imagine that you are about to write a one-paragraph composition bearing the title *Things I dislike to do.* You have thought of three: getting up on a cold morning, washing a dog, reciting when you haven't prepared your lessons. Would the order in which you told about these three things matter? Probably you will agree that the best plan would be to adopt a climax arrangement, mentioning last that which you dislike most. To do so would make the paragraph more effective—more dramatic.

Write a paragraph meriting one of the titles given below. Adopt a climax arrangement.

1. Things I dislike to do. 2. Things I like to do. 3. What I like to eat. 4. People whom I like. 5. My accident record. 6. Causes of automobile accidents. 7. A terrible day in school. 8. A disappointing Saturday. 9. My studies. 10. Exciting moments in a play.

But before you begin, consider these matters: First, assuming that you have chosen *Things I dislike to do*, the paragraph will not be effective if you merely mention what you dislike; you must in some way make the reader feel how intense your dislikes are, even the least of them. It may help you if you imagine the reader is constantly saying *I don't believe you.* Make him believe it. Second, consider in advance how you will pass from one dislike to the next. Shall you employ some such guide-words as *worse still* and *worst of all*, or *still more* and *very, very much more?* Perhaps, as you plan the paragraph, no such transition words will be needed; you will merely repeat the words *I dislike*, intensifying them in the last instance into *But oh how I do dislike.*

EXERCISE 11

At first there was but a wisp of smoke. Can you not imagine a paragraph beginning with this sentence and growing in intensity as sentence after sentence is added till in the last a camp fire is roaring?

Write such a paragraph, beginning with one of the following italicized sentences or, if you prefer, a sentence of your own.

1. *At first there was but a wisp of smoke.* (See how big a fire you can make in a single paragraph.)
2. *The first sign of the approaching storm was a low rumble coming from beyond the western hills.* (What was the next sign, and the next, and the next? Proceed slowly; see how terrific a thunderstorm you can raise.)
3. *When we started, there was hardly wind enough to carry us through the neck of the harbor and out to sea.* (But the wind rose, gradually. Try to make the wind grow to at least half a gale before bringing the paragraph to a close.)

4. *This is the way our household wakes up and gets into action every morning.* (It is a gradual process, is it not, of the crescendo kind, ever more noise, more action, till at last all members are seated at the breakfast table?)

5. *Far in the distance I could make out what seemed little more than a mere speck.* (The speck may be what you please—a ship, an airplane, a dog, a person. Make the speck grow into something imperfectly seen for a time but eventually near at hand and distinct.)

6. *Gradually the storm died away.* (Notice the word *Gradually.* Let the paragraph have a calm, sunshiny close.)

7. *John, waking first, yawned, stretched, looked at his sleeping tentmates, grinned; then he seized his pillow, hurled it at Bill's head, and quickly slid down into his blankets again, pretending to be asleep and innocent.* (Go right on; tell what followed—little at first, then more and more, till there was a full-grown rough-house.

DRILL

PUNCTUATION

1

Here are sentences which have been used to illustrate the more common ways in which punctuation marks are employed. Study each sentence; then try to tell what uses of punctuation marks are illustrated in it.

1. The subjects in which I was examined were algebra, Latin, history.
2. I wonder if it's true that they're to be here by six o'clock.
3. His purpose in coming was this: to inspect the buildings and see what repairs were needed.
4. The carpenter, an obliging fellow, lent him a saw.
5. When the weather grows warmer, the mercury rises in the tube; when it grows colder, the mercury falls.
6. As he was passing by, the door opened noiselessly.
7. "This time," he shouted, "you shall not escape."
8. Houses, barns, cattle—the flood had swept away everything.
9. The next day, the fog having lifted, they hopped off for South America.
10. He had slept in a swaying hammock, in the bunk of a woodsman's cabin, and on the ground beneath silent pines.

2

Study each sentence; then tell what use of punctuation marks is illustrated in it.

1. What a pity it is that he cannot go!
2. There are many attractions, such as a good bathing beach, a grove of trees, and—not too near—a village store.

3. "I am sorry," said she, "but I cannot go; for," she explained, "I shall be out of town."

4. Mr. Brown's car is newer than the Joneses'.

5. Ivanhoe is a character in the novel *Ivanhoe,* written by Sir Walter Scott.

6. They waited over an hour, for the car which was to take them home was delayed by a flat tire.

7. Bennie never had a chance to bring his speeches to a voluntary stop; some one always interrupted him.

8. Mary, having a daily average of eighty, was excused from examinations.

9. The cadets, who were in uniform, were invited to join the parade.

10. "Where do you live?" he asked.

3

The following sentences are taken from earlier exercises. How should they be punctuated? Where are capitals needed?

1. To tell you the truth about all we had to do was to stand in line

2. Then I rushed for the mop followed by Rex who ran into the yard

3. There was snow in Scotland rain in southern England and a stiff gale off the coast of Ireland

4. I hope you can be with us the nineteenth that is the day on which we have our water sports you will want to take part in them

5. What a pity she exclaimed that we did not know about it he might have gone in our car

6. Run for Dr. White leaves his office at two

7. The father of the three princes who was not a very good man was continually warring against neighboring kingdoms

8. His cheeks were hollow and his eyes sunken showing the effect of his long illness

9. He pushed the gate open went through the gap and stood before the barn

10. I didnt know its value but theyve paid me what I asked for it so Im not going to complain

A way *to do* it must be discovered.
They are eager *to go.*
They hastened *to overtake* him.

To do it modifies the noun *way,* like an adjective. If our language permitted such an arrangement, the sentence might be written *A to-do-it way must be discovered. To go* modifies the adjective *eager,* like an adverb. *To overtake* modifies the verb *hasten,* like an adverb.

When talking about sentences in which infinitives appear, we sometimes find it convenient to employ the terms infinitive phrase and infinitive clause. When analyzing the sentence *The way to do the problem was explained,* we call *to do the problem* an infinitive phrase modifying *way.* What is meant by an infinitive clause is illustrated in the sentence *I want them to go.* The object of *want* is not *them,* nor *to go,* but *them to go. Them to go* is called an infinitive clause and *them* is said to be the subject of *to go.* Note that the objective form of the pronoun is used. No one would think of saying *I want they to go.* The subject of an infinitive is in the objective case.

In general, infinitives are correctly and skillfully used, yet there are a few matters which merit attention.

1. It is sometimes puzzling to tell which case form of pronouns to use with the infinitive.

Right	*Wrong*
She engaged a chauffeur *whom* she thought to be competent.	She engaged a chauffeur *who* she thought to be competent.
I will refer the matter to Mr. Brown, *whom* I consider to be a good judge.	I will refer the matter to Mr. Brown *who* I consider to be a good judge.

Whom is correct in these sentences, for in each it is the subject of an infinitive.

2. Should one say *I hope to soon see you* or *I hope to see you soon?* The latter is preferable, for it is undesirable to "split"

an infinitive; indeed some authorities say that an infinitive should never be split, that the *to* should never be separated from the verb. Perhaps *Never split an infinitive except for a good reason* is the best rule to follow. In the examples here given, there is little doubt but that the sentences on the right are preferable to those on the left.

I mean to sometime visit Sweden.	I mean to visit Sweden sometime.
This seems to in some ways be best.	This seems in some ways to be best.
He advised us to never split an infinitive.	He advised us never to split an infinitive.

3. Foreigners who are learning to speak English sometimes find it difficult, in certain cases, to decide whether to use a gerund or an infinitive.

Infinitive	*Gerund*
He objects *to pay* the bill.	He objects to *paying* the bill.
I had no intention *to stay* so long.	I had no intention of *staying* so long.
With a view *to reduce* our stock, we are having a mark-down sale.	With a view to *reducing* our stock, we are having a mark-down sale.

The sentences at the right are correct. No rule, however, can be made to cover all cases; what is good usage must be learned through observation.

4. A noun or pronoun and an infinitive do not make a complete sentence. *The winner to receive a substantial prize*, for example, is not a complete sentence; to treat it as such would be incorrect.

Right	*Wrong*
They arranged a race to Bermuda, the winner to receive a substantial prize.	They arranged a race to Bermuda. The winner to receive a substantial prize.

(Ex. 10–15)

11. Care should be observed in using a ladder for painting for putting up and taking down awnings and shutters and for other work about the house

12. Here are the particulars age twenty-two height five feet six inches weight about one hundred thirty

13. The old Latin motto *Festina lente* make haste slowly is a good one for beginners

14. As you know the shortest way back is by the trail through the woods

15. They will ask for the following information your age your nationality where you live and where you were last employed

16. Axes were sounding trees were falling and log huts were going up along the edge of the woods and upon the adjacent meadows

17. We had better wait for the rest of the party may take the wrong road if we do not warn them

18. Some persons affirm that he grew ten times stronger at every touch others say that it was only twice as strong

19. I wish Tom made better 6s and 9s and that he wouldnt say I aint goin

20. When the conductor called out the next stop will be Windsor said Mr. Rose I gave a jump for I should have left the train at Hartford

I

How should the following be punctuated? Where are capitals needed?

1. Presently the bell rang and I went to the door it was but the postman

2. Phylliss mother knows Mr Joness office boy

3. A little lower down the river broadens out and the channel becomes narrower

4. The strange giants club is bigger than your own his shoulders are broader and we think him the stronger of the two

5. This was too much for her she was overwhelmed and could not say a word

6. They had excellent appetites and quarts of milk and loaves of bread disappeared like magic

7. Jim cant go with us today hes laid up with a sprained ankle why dont you ask Pete he would be glad to take Jims place

8. Halt who goes there the sentinel cried

9. Trees were uprooted roofs torn off and electric light and telephone service interrupted

10. Ladies and gentlemen the purpose of my lecture this evening is to explain the more common uses of the semicolon and the colon

11. Im sure its he

12. When does the next train leave they asked

13. As I have already told you what is to be done requires courage

14. The parrots had all flown home to the jungle on either bank the monkeys in rows in safety on high branches of trees were silent and asleep and the great stars came gleaming out to look on the face of the Yann

15. At Worcester where they were delayed for several hours they called on a number of friends whom they had not seen for many years

16. No one was home but a little boy from across the way informed us that the family would be back soon

17. Meanwhile the clouds had disappeared and stars were twinkling which led them to hope that the next day would be pleasant

18. Perhaps we should explain that the Scotch word *caddy* derived from the French word *cadet* meaning a younger brother is applied to one who carries the clubs of a person playing at golf

19. There are several things to determine namely when we shall have the party whom we shall invite what we shall do for entertainment

20. All around in the soft soil were the footprints of elk deer and the Rocky Mountain sheep and the grizzly bear too had left the recent print of his broad foot with its frightful array of claws

5

How should the following be punctuated? Where are capitals needed?

1. My mother whose name was Margaret was Welsh

2. Wait a minute please I have forgotten to ask the man which road to take

3. Then the engine imagine my surprise stopped altogether

4. Didnt he tell you he couldnt afford to buy ten dollars worth

5. This is the secret of his success he first boiled the egg

6. The signal having been given to raise the flag took but a minute

7. Bring hammers planes saws etc

8. I came she sobbed to see the grand procession pass and hear the people shout long live the king

9. You must not stay any longer it is already five by seven it will be dark

10. If you call the cows will think it is milking-time and will come up to the barn

11. The night had closed in rain and rolling clouds blotted out the lights of the villages in the valley

12. Bats do not like the light of day they have made a specialty of the dusk

13. Instead of walking along the ridge where we should have been in full view of the natives in the valley below we cautiously advanced on one side crawling on our hands and knees

14. The first three months of the year are the following January February and March

15. Richard the Cripple wasnt really a cripple he had one leg shorter than the other but it only made him walk a little lame he could quite well have gone off to the Crusade if he had wanted to but he liked to stay at home best

16. If youre looking for your son youll find him at my house

17. Dairy products such as milk cream and butter together with nuts prunes and other dried fruits are important articles of diet to all who live on uncooked foods

18. We had brought along picks and shovels and other tools had been sent up the day before

19. You must turn back he insisted the flood has weakened the bridge it is not safe

20. One wave smashed like an avalanche against the chart-house tearing away everything loose bending the steel sides of the deck-house and breaking the glass of the lookout windows on the bridge

SENTENCE REVISION

1

Notice, in the following illustrations, how simple a matter it is to remove *and* from sentences of a certain type. Notice too that in each instance the eliminating of *and* improves the sentence.

Among the guests was a Mr. White, and he was a violinist.
Among the guests was a Mr. White, a violinist.

Along came Esther, and her arms were full of packages.
Along came Esther with her arms full of packages.

Davison made the touchdown, and he was a substitute player.
Davison, who was a substitute player, made the touchdown.

The driver was blinded by the glaring lights and did not see me.
The driver, blinded by the glaring lights, did not see me.

Reconstruct the following sentences in such a way as to eliminate and *wherever it is italicized.*

1. I thought everyone had gone *and* I locked the door. 2. In front was a large door *and* on either side of this was a narrow window. 3. The entrance to the bay is a narrow passage, *and* this is called the Golden Gate. 4. The first workman we engaged was a Norwegian, *and* we afterwards made him foreman. 5. I closed my eyes *and* thought I could in that way meet my end more easily. 6. He was followed by a good-natured dog *and* it was an Airedale. 7. It was a large house *and* it had seven gables *and* these gables met in a clustering chimney. 8. The lake was hidden by a dense fringe of trees *and* we did not see it until we were a rod or two from the shore. 9. Ellen suspected Red Murdock *and* sent Allan to learn from him his purpose in bringing Fitz James to the cave. 10. Defoe was born in London *and* he is the author of *The Life and Surprising Adventures of Robinson Crusoe.*

2

As we were walking up the street, we met Tom, *and* he suggested that we go down to the river *and* see the New York boat come in; *and* so we went, *and* arrived just in time to see her come up to the wharf, *and* much to our surprise we found Uncle Harry there, *and* he was waiting for a friend.

Do you like this rambling sentence with statement after statement linked by *and?* Notice how much crisper the passage becomes when the long sentence is broken into shorter ones better unified:

As we were walking up the street, we met Tom. He suggested that we go down to the river and see the New York boat come in.

So down we went, arriving just in time to see her come up to the wharf. Much to our surprise, we found Uncle Harry there, waiting for a friend.

Redesign the following, making two or more sentences of each. Introduce whatever changes may be necessary to make the sentences run smoothly, but do not alter the meaning. Get rid of and *wherever possible.*

1. The tennis court was very soft, *and* so we gave it a top dressing of clay *and* wet it thoroughly *and* then rolled it, *and* this treatment made it smooth *and* hard.

2. Comus was the son of Circe *and* she was a sorceress, *and* Comus possessed powers of enchantment similar to his mother's.

3. I have just arrived at Hotel Preston for the summer *and* am looking forward to booking our regular guests *and* shall be pleased to hear from you as to the time of your arrival *and* the length of your stay.

4. This tree is thirty years old *and* the trunk is seven feet in diameter, *and* spreads out, about four feet from the ground, into numerous *and* graceful branches, *and* it is nearly flat on top, *and* the leaf is of a dark *and* glossy green.

5. Passing up the side street, we came to the main thoroughfare, *and* there we saw many stores, *and* I suggested to my friend that we do a little shopping, for I needed several things, *and* she agreed that this was a good plan, *and* so we entered one of the larger establishments.

3

He has a good position and which he is likely to hold for years to come.

He has a good position, which he is likely to hold for years to come.

The second sentence is better than the first. In the first, *and* seems to join a principal clause, *He has a good position*, with a dependent or modifying clause, *which he is likely to hold for years to come*. A coördinate conjunction like *and* should join coördinate elements. That is, it should join words or word-groups of the same kind or rank.

To the right of the door is a thrifty vine which clambers high and covering one of the windows completely.

To the right of the door is a thrifty vine which clambers high and covers one of the windows completely.

The second of these sentences is the better one. In the first, *and* joins the predicate verb *clambers* with *climbing*, a mere participle.

These garments are popular for three reasons: first, they are exceedingly becoming; second, their light weight; third, for their warmth.

Notice the three terms in this enumeration. The first is a complete statement, the second a noun with modifiers, the third a phrase. The advertiser who wrote the sentence designed it poorly; the terms of the series should have been cast in the same form. Here is an improved version:

These garments are popular for three reasons: first, they are exceedingly becoming; second, they are light in weight; third, they are warm.

Reconstruct the following:

1. His hat was blown from his head and carried across the street and landing in a puddle. 2. It was a tree of unusual beauty and which, because of its extreme height, could be seen from a great distance. 3. The sailing trip was not a great success, for the wind was light and on account of the fog. 4. We do cleaning, pressing, and repairing, also men's suits made to order. 5. This new car has found a place near the top and which, in my opinion, it will hold for a long time. 6. I received the road maps last Thursday, and for which I wish to thank you. 7. In June of each year we give an exhibition of both roses and peonies at our nurseries, and which is now of national importance. 8. The toy ship in the store window was trimmed with tinsel rope and little electric lights and having bottles of perfumery as cargo. 9. He promised to go at once, and that he would return as soon as possible. 10. All that I guarantee is that my flower seeds are carefully gathered and cleaned, absolutely fresh, carefully preserved, and to come from the plants or varieties specified.

4

Reconstruct the following:

1. I am sorry that the picture puzzle mailed to you was incomplete and to cause you the trouble of returning it. 2. Her eyes were pale blue, with dark lashes, a straight, well proportioned nose, and the chin was somewhat square, indicating strength of character. 3. Not having heard from the agent and as there was no time to lose, we made our purchases elsewhere. 4. As the services began at two, and the church being a mile away, it was necessary to start immediately after dinner. 5. I don't suppose I shall ever be nominated for the presidency, governor, or even mayor. 6. After it has been in the chemical bath a little while, on close examination you will find the negative losing its fogginess and become clear. 7. He issued three orders to the soldiers: that the inhabitants must not be killed, they should not slaughter cattle, and no houses to be burned. 8. We could not go very fast, for the roads were rough and on account of the steep grades. 9. The lady, having lost her way, and as night was coming on, felt that her plight was serious. 10. He is six feet in height and weighing two hundred pounds.

5

It is excellent practice to take a group of related items and see how neatly they can be combined into a single sentence. Notice, in the following examples, how the combining is done.

The water was rough. The wind was still blowing hard.
The water was rough and the wind was still blowing hard.

The captain was an old man. The captain liked to tell stories. The captain's face was brown and wrinkled.

The captain, an old man with brown and wrinkled face, liked to tell stories.

The dirigible hung away to the south. The dirigible was scarcely distinguishable from a cloud. The dirigible had come from Englewood. The dirigible had come early in the morning. Englewood is in New Jersey.

The dirigible, which had come from Englewood, N. J., early in the morning, hung away to the south, scarcely distinguishable from a cloud.

Combine each group of items into a single, smooth-flowing sentence. Punctuate with care.

1. His hair is waving in the wind. His hat is off.
2. The sun was behind us. The sun was shining into a bank of clouds.
3. I found the floor garnished with a noble carpet. The carpet came from Kasham. The best carpets in the world are woven in Kasham.
4. Timber explorers slept in the open. They had but a pair of blankets to cover them. This they did when the temperature was thirty degrees below zero.
5. A geranium was on the filing cabinet. She watered it every morning. It was a pink geranium. It was in a pot. The filing cabinet stood beside her typewriter.

6

Combine each of the following into a single sentence. Be sure every item is given the best place possible for it. That is, think of the reader and give him the items in the order that will be best for him—enable him to read the sentence easily and quickly.

1. The storm abated. The rolling clouds parted. The stars glittered keenly above the sleeping camp. This happened at midnight.
2. A ship stood upon the edge of the sea. A great hawk swung and drifted slowly. The hawk was high overhead. The air was still and sun-shot.
3. I can hear waves of cheering. They come as Colonel Lindbergh passes the various points of vantage. The waves come surging up the avenue. People are concentrated at the points of vantage.
4. A carpenter used to make accurate joints. Such joints are now made by machines. The carpenter made accurate joints by the careful use of his own eyes and hands. The machines work almost without human intervention.
5. I have always two books in my pocket. One book is to write in. One book is to read. Robert Louis Stevenson says this.

7

Make each of the following groups into a single sentence. Be sure that every item is given the best possible place for it. In addition, see how few words you can use without slighting any item.

1. I was in Paris for one week. I was in Belgium for a day. I was in London and England for several days.

2. His voice comes over the radio. The voice comes distinctly. The voice is clear. The voice is boyish.

3. Grizzle goes slowly up to bed. She is mumbling her prayers. The candle is raised above her head.

4. The meat was being turned on the spit. The fat sizzled. The fat dripped down. The fat was burning hot.

5. He stared at the house. The house was across the way. Suddenly two wings of a window opened. They opened as if in answer to his gaze. It was a small house. A girl came out on the balcony. She was carrying a pot of daffodils. The house was small.

8

Combine each of the following groups into a single sentence.

1. A little country town lay near. Its church was buried among apple trees.

2. The rain began to fall again. For a while it was too misty to see what the troops were doing.

3. Every window is black with people. Every roof is black with people. Every point of vantage is black with people.

4. The two French soldiers looked quite lost in their coats. The coats were too big. The coats were too long. The soldiers were little and thin.

5. The pursuit planes swept off the ground first. The planes disappeared in the haze to the south. The planes formed in a long column of groups. Major Lamphier was in the lead. There were three planes in a group.

6. The night express shot from out the eastern marshlands. The express was red as a rocket. It wound along the river shore. It wound under the long lines of poplars. The poplars were shivering.

The poplars sentineled the meadows. The escaping steam hung against the sky. The steam was in gray masses. The sky was pale. The steam blotted out the Milky Way.

7. Morning came. John arose early. He ate breakfast hurriedly. He did not stop to light the fire. He paddled across the lake. He hoped to find his companion. This companion he had lost the day before.

8. The house-fronts looked black enough. The windows looked blacker. They contrasted with the smooth white snow on the roofs. They contrasted with the dirtier snow on the ground.

9. The silvery Los Angeles flew far behind. The sunshine glistened on her starboard side. She flew high in the air.

10. Some owls called "more pork, more pork." They were in the garden. They were tiny. They were perched on the branches of the lace-bark tree.

9

Possibly some of the "Lost and Found" notices collected by the comic weeklies are inventions. This one, for example, may not be genuine:

Lost: Narrow white lady's neck fur.

It is said that the following once appeared as the heading of a newspaper account of the flight of the airship Bremen:

Story of Flight of Bremen
in a Nutshell

Whether these are genuine or not, it is true that a common weakness in sentence structure is the incorrect placing of words and word-groups.

Improve the following by changing the position of the words italicized.

1. You are *either* joking or have forgotten. 2. Modern face-brick lend themselves particularly well to fine effects, *coming in so many soft shades.* 3. Steve has kindly consented to *informally* give us an account of his experiences in Nicaragua. 4. On his arrival in Ottawa, the rescued aviator received a message of congratulations on his

escape *from President Coolidge.* 5. Be sure to spell such words as you use *correctly.* 6. *Owing to a street accident,* I am sorry to say that the guest of the evening will be unable to reach us till nine o'clock. 7. Hunt for an interesting story *in some good newspaper* to tell in class. 8. *During the past century* we all know that there have been many inventions. 9. We are *only* abroad for two months, this time, not for a year. 10. When tulips are grown from seed, *always* new combinations appear, either in form, color, or character. 11. We have now *practically* mentioned all the purposes for which available varieties can be used.

CHOICE OF WORDS

A tank had been coming along slowly in a *lumbering* way, *crawling* over the interminable succession of shell-craters, *lurching* over and down into old German trenches, *nosing* heavily into soft earth and *grunting* up again, and *sitting poised* on broken parapets as though quite winded by this exercise, and then *waddling* forward in the wake of the infantry.

Can you see the tank, and hear it? Read the sentence again, letting your imagination play a little with the italicized words. They are not at all the ones Phillip Gibbs, who chose them, would have used had he been describing an armored motor car rushing to the front over a smooth roadway, or an airplane maneuvering half a mile above the earth, or a scout creeping from crater to crater through the darkness of No Man's Land. They are appropriate only for the noisy, clumsy, slow-moving tank.

Namgay Doola had *scrambled* on the jam and was *clawing* out the butt of a log with a rude sort of a boat hook. It *slid* forward slowly, as an alligator moves, and three or four others followed it. The green water *spouted* through the gaps. Then the villagers *howled* and *shouted* and *leaped* among the logs, *pulling* and *pushing* the obstinate timber, and the red head of Namgay Doola was chief among them all. The logs *swayed* and *chafed* and *groaned* as fresh consignments from up-stream *battered* the now weakened dam. It gave way at last in a *smother* of foam, *racing* butts, *bobbing* black heads, and a confusion indescribable, and the river *tossed* everything before it. I saw the red head go down with the rest of the jam and disappear between the *grinding* tree-trunks. It rose close to the bank and, *blowing* like a grampus, Namgay Doola wiped the water out of his eyes and made obeisance to the king.

Do you not covet Kipling's ability to describe action so vividly? Kipling is a master—a master through long practice and a passionate desire to make others see clearly whatever he pictures. The words he uses in this brief account of the breaking of a log-jam are all simple, yet how well they are chosen, especially the verbs, including participles. The next time you write a composition, it might be well for you to run through your first draft to see if you cannot improve it by substituting here and there a more carefully chosen verb.

There is a faint freshness in the London night as though some strayed reveller had left his comrades in the Kentish uplands and had entered town by stealth. The pavements are a little damp and shiny. Upon one's ears that at this late hour have become very acute there hits the tap of a remote footfall. Louder and louder grow the taps, filling the whole night. And a black cloaked figure passes by, and goes tapping into the dark. One who has danced goes homewards. Somewhere a hall has closed its doors and ended. Its yellow lights are out, its musicians are silent, its dancers have all gone into the midnight air, and Time has said of it, "Let it be past and over, and among the things that I have put away."

This paragraph was written by Lord Dunsany, teller of fanciful tales. Is it not a little like poetry? Read it again, listening for the melody, then read a paragraph from one of your own compositions. Do you like best the description of the tapping footfall which grows louder and louder, then fainter as the cloaked figure goes tapping into the dark again? Perhaps you prefer the sentences which tell of the dance hall. One need not be a skilled critic to feel, at least, that in this paragraph Lord Dunsany has made words do well what he set out to do with them.

The only way to learn how to write, it is often said, is to write. True; but one will make more rapid progress if he stops, now and then, to examine thoughtfully the workmanship of skilled craftsmen. Read the passages here given. At their close you will find suggested a number of exploratory exercises based upon them, some of which the instructor may care to assign.

1. Roses like the feel of cold, hard clay between their toes.

—*Roses in the Little Garden*, by Stevens.

2. The maiden stole in with averted eyes and tiptoed to the window.

3. He looked down upon a pier dotted with high officials, members of the President's Cabinet, admirals and generals flashing in gold braid, batteries of photographers, and representatives of the press of the world. —*New York Times*.

4. Outside his prison lay a stretch of blinding blue water which ended in a line of breakers and a yellow coast with ragged palms.

5. The mail planes, businesslike affairs which Colonel Mansfield knows so well, were staunch and fit, but their silver bodies were rusted by the weather they had fought through, and they looked dingy alongside the well-groomed aristocrats of the army.

6. Leaves flutter past the window, up and away; down the avenue a whole newspaper wags in the air like a lost kite and falls, spiked on a pine tree.

7. Over the cobbles he clattered and clashed in the dark
inn-yard.
And he tapped with his whip on the shutters, but all was
locked and barred.

—*The Highwayman*, by John Masefield.

8. Inside the blue door, open half-way down, were to be seen at this time the backs and tails of half-a-dozen warm and contented horses standing in their stalls; and as thus viewed, they presented alternations of roan and bay, in shapes like a Moorish arch, the tail being a streak down the midst of each. Over there, and lost to the eye gazing in from the outer light, the mouths of the same animals could be heard busily sustaining the above mentioned warmth and plumpness by quantities of oats and hay. The restless and shadowy

figure of a colt wandered about a loose-box at the end, whilst the steady grind of all the eaters was occasionally diversified by the rattle of a rope or the stamp of a foot. —THOMAS HARDY.

9. A bullhead, says Don Marquis, will swallow the worm, the hook, and the lead sinker, a part of the line, and then grumble because he hasn't been able to eat the float and the pole.

10. The first part of the review was all sunshine, and the regiments went by in waves of legs all moving together, and guns all in line, till our eyes grew dizzy. Then the cavalry came up, to the beautiful canter of "Bonnie Dundee," and Vixen cocked her ear where she sat on the dog-cart. The second squadron of the lancers shot by, and there was the troop-horse, with his tail like spun silk, his head pulled into his breast, and one ear forward and one back, setting the time for all his squadron, his legs going as smoothly as waltz-music. Then the big guns came by, and I saw Two Tails and two other elephants harnessed in line to a forty-pound siege-gun while twenty yoke of oxen walked behind. The seventh pair had on a new yoke, and they looked rather stiff and tired. Last came the screw guns, and Billy the mule carried himself as though he commanded all the troops, and his harness was oiled and polished till it winked. I gave a cheer all by myself for Billy the mule, but he never looked right or left. —RUDYARD KIPLING.

11. Within the Merry-Go-Round there was a whirling circle of ornamental lions, giraffes, camels, ponies, goats, glittering with varnish and metal that caught swift reflections from windows high above them. With stiff wooden legs, they swept on in a never-ending race, while a great orchestration clamored in wild speed.

12. Outside there was nothing but the straggling street, a little toy church with a copper-colored steeple, a pine forest, a torrent, mists, and mountain sides. [This is a description of what one sees from a hotel in Switzerland.]

13. The ponderous machine [a steam roller], with a horrible clanking and grinding, began to move forward.

14. Then, one day, a man came out from shore, swimming through the blue water with great splashes. He was a most charming man, who spluttered and dove and twisted, and lay on his back and kicked his legs in excess of content and delight.

15. With the dark crept the wind, snuffling and howling.

16. A peep through one of the shops reveals a square court within, hung with many lines of wet clothes, its sides hugged by rotten staircases that seem vainly trying to clamber out of the rubbish.

17. Pennsylvania Avenue was a glorious spectacle of color, from the Treasury Building as far down as one could see, with the dome of the huge Capitol Building forming a background. Black umbrellas and multi-colored parasols sprouted everywhere for protection against the burning rays of the sun.

18. Part of a flock [of waxwings] that has lodged in a tree will sit almost motionless for hours and whisper in soft-hissing twitterings, very much as a company of Quaker ladies, similarly dressed, might sit at yearly meetings. Exquisitely clothed in silky-gray feathers that no berry juice is ever permitted to stain, they are dainty, gently aristocratic-looking birds, a trifle heavy and indolent, perhaps, when walking on the ground or perching; but as they fly in compact squads above the tree tops, their flight is exceedingly swift and graceful.

—Neltje Blanchan.

19. He could not resist pulling out a drawer of her desk, and smiled gently to see the careful neatness of its compartments, with all her odds and ends usefully arranged. The ink-eraser, with an absurd little whisk attached to it for brushing away fragments of rubbed paper; the fascicle of sharpened pencils held together by an elastic band; the tiny phial of typewriter oil; a small box of peppermints; a crumpled handkerchief; the stenographic notebook with a pencil inserted at the blank page, so as to be ready for instant service the next day; the long paper-cutter for slitting envelopes; her memorandum pad, on which was written *Remind Mr. G. of Window Display Luncheon*—it seemed cruel to deprive her of all these innocent amusements in which she delighted so much.

20. And in truth they were astonishingly beautiful feet, such as one only sees in pictures and statues—a true inspiration of shape and color, all made up of delicate lengths and subtly modulated curves and noble straightnesses and happy little dimpled arrangements in innocent young pink and white. —Du Maurier.

21. To express satisfaction, the Casterbridge marketman added to his utterance a broadening of the cheeks, a crevicing of the eyes, a throwing back of the shoulders, which was intelligible from the other end of the street. If he wondered, though all Henchard's carts and

wagons were rattling past him, you knew it from perceiving the inside of his crimson mouth and a target-like circling of his eyes. Deliberation caused sundry attacks on the moss of adjoining walls with the end of his stick, a change of his hat from horizontal to less so; a sense of tediousness announced itself in a lowering of the person by spreading the knees to a lozenge-shaped aperture and contorting the arms.
—THOMAS HARDY.

22. The banjo player in the orchestra made patterns of sound all around the edge of the melody.

23. Then the willow trees and poplars showed a pallid bronze sheen, forsythias were as yellow as scrambled eggs, maples grew knobby with red buds.

24. The hollow blast of wintry wind rushes through the hall, claps the distant door, whistles about the casement, and rumbles down the chimney.

25. Bees and butterflies in the cornfields at the top of the town, who desired to get to the meads at the bottom, took no circuitous course, but flew straight down High Street without any apparent consciousness that they were traversing strange latitudes. And in autumn airy spheres of thistledown floated into the same street, lodged upon shop fronts, blew into drains; and innumerable tawny and yellow leaves skimmed along the pavement and stole through people's doorways into their passages, and with a hesitating scratch on the floor, like the skirts of timid visitors. —THOMAS HARDY.

1

Read the twenty-five passages again. Pick out every unfamiliar word. How many do you find? Look up the meaning of every unfamiliar word.

The main purpose of this exercise is to suggest that though it is an advantage to have a large vocabulary, for each new word acquired is an added tool, the best work is often done with simple, familiar words skillfully employed.

2

The maiden stole (came) in with averted eyes and tiptoed (went) to the window.

You can see at once that *stole* is better than *came*, and that *tiptoed* is better than *went*. They tell more, are more descriptive. They give the reader's imagination a better chance.

Pick out ten well-chosen verbs. Place after each the number of the passage in which it occurs.

3

Outside his prison lay a *stretch of blinding blue water* which ended in a *line of breakers* and a *yellow coast* with *ragged palms.*

The italicized words describe color and form. There are at least thirty single words or word-groups of this kind in the twenty-five passages. The reader usually welcomes all color and form words, for they are helps to his imagination.

Pick out at least ten words or word-groups expressing color or form. Place after each the number of the passage in which it occurs. Which passage is most remarkable for attention to color and form?

4

In class competition, see how many words or word-groups indicating sound you can discover. There are three in the seventh selection. Which passage contains the best collection of sounds?

5

When you read the sentence *Roses like the feel of cold, hard clay between their toes*, did the word *toes* come as a little surprise? Would the word *roots* have served as well? The man who wrote the sentence is such a lover of roses that he thinks of them, apparently, as one thinks of fellow-beings. He personifies them.

In the sixth selection the movements of a newspaper in a high wind are compared to the wagging of a kite when the string by which it is being flown snaps. Is it a good comparison? Does it help your imagination to picture the newspaper?

Pick out five instances of personification. Which do you like best?

Pick out five comparisons. Which do you like best?

6

The rusty mail-planes (selection 5) looked dingy beside the "well-groomed aristocrats of the army." We like the word *aristocrats* as here used, and is not *well-groomed* an appropriate modifier? The feet described in the twentieth selection had "happy little dimpled arrangements." Do you not like the modifier *happy little dimpled?*

Pick out four modifiers, single words or groups of words, which you like especially well. Which do you like best?

7

Read the twenty-five selections again. Pick out one that you like especially well. Explain what it is that you like so much.

PART TWO

GRAMMAR

I

THE PARTS OF SPEECH

With much of the information to be gained through a study of grammar you are already familiar. Ever since, as a little child, you began to employ words not singly but in groups, you have been learning about grammar. From the day you began going to school you have been studying grammar under the guidance of teachers who have taught you what sentences are, and how to indicate, when writing, the beginning and the ending of a sentence. It is strange if you do not know the meaning of such terms as *subject* and *predicate,* and *noun, pronoun, adjective, verb.* Surely you know about the changes certain words undergo—that *man,* for example, sometimes changes to *men,* and *go* to *going.* Your attention has been called to common errors such as all of us, when young, make when we assemble words into sentences.

Yet this knowledge of grammar, which undoubtedly you possess, is not of as great service to you as it might be, for it is held somewhat loosely in your mind, not firmly grasped. It needs reviewing and systematizing. One purpose of Part II is to give you an opportunity to review what you already know moderately well, but not perfectly. A further purpose is to give you an opportunity to advance—to add to your present knowledge by learning more about the ways of words when brought together in sentence groups; to increase the skill and ease with which you express yourself, through a more careful study of sentence structure and more careful attention to common errors; to gain a wider acquaintance with grammatical terms such as a critic might find it convenient to use if he were helping you to revise sentences to make them more likely to accomplish their purpose.

There are eight kinds of words: nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, interjections. They are called the eight parts of speech. The service a word renders when employed in a sentence determines to what part of speech it belongs. When talking about a sentence we say of one word that because of what it does it is a noun, and of another word that because of what it does it is a verb, precisely as we say of ball players that one is a pitcher and another a catcher. And just as a man may be a pitcher in one game and a catcher in another, so a word may be an adjective in one sentence, a noun in another. The service a word performs in whatever sentence it is employed determines what it should be called.

Nouns. A word which serves as a name is a noun. *John* and *England* are recognized at once as names. *Apple* and *airplane* are names—names of objects. *Pluck*, *bitterness*, and *truth* are names, for each designates something one might wish to talk about. A large proportion of the words found in the dictionary are names and therefore nouns. (Ex. 1)

Pronouns. A word which serves as a substitute for a noun is a pronoun.

John borrowed a *book* from *Mary*.
He will return *it* to *her* soon.

The three nouns in the first of these sentences do not appear in the second. *He* serves as a substitute for *John*, *it* for *book*, *her* for *Mary*. *He*, *it*, and *her*, because they are used as substitutes for nouns, are pronouns. There are but few such substitute words, yet they are a great convenience. (Ex. 2)

Because nouns and pronouns are used in similar ways, it is convenient to have a common name by which to distinguish them from the other parts of speech. They are called *substantives*.

Verbs. A word which serves as the necessary part of a predicate is a verb. Every sentence, we learn almost as soon as we begin going to school, must have a subject and a predicate. They are as necessary as wheels and an engine to an automobile. In the sentence *Crickets chirp*, the subject is *Crickets*, which names that about which an assertion is made. The predicate is *chirp*, a word used to make the assertion. It is the necessary asserting word. *Chirp* is therefore a verb. Sometimes two or more words combine to make a complete verb, just as two or more locomotives may be used together to pull a train up a steep grade. In the sentence *Crickets will be chirping*, the complete verb is made up of *will*, *be*, and *chirping*, which work together in making the assertion. The predicate may contain other words too, as in the sentence *Crickets will be chirping throughout the night. Throughout the night* is a part of the predicate, but it is not a necessary part. The necessary words, without which there would be no assertion and therefore no sentence, are *will be chirping*. Because most sentences make assertions and without a verb no assertion could be made, the verb is sometimes defined as *a word which asserts.* (Ex. 3)

Adjectives. A word which serves to limit or qualify the meaning of a noun is an adjective.

Three crows flew overhead.
Dark clouds gathered.

Three is an adjective limiting the meaning of *crows*, which without the adjective might suggest any number. "Do not picture more than three," the adjective says to the reader, "nor fewer than three." *Dark* is an adjective qualifying the meaning of *clouds*. It describes what *clouds* names. It prevents the reader from picturing bright clouds. Sometimes, though rarely, adjectives are used with pronouns, but for the present it is not necessary to keep this in mind.

Adverbs. A word which limits or qualifies the meaning of a verb, an adjective, or an adverb is an adverb.

We walked *slowly*.
Very rough roads delayed us.
Each day we walked *more* slowly.

The italicized words in these sentences are adverbs. Like adjectives, they serve to limit or qualify the meaning of other words. *Slowly* goes with the verb *walked*, *very* with the adjective *rough*, and *more* with the adverb *slowly*. The only difference between these two parts of speech is that one is used with nouns, the other with verbs, adjectives, and adverbs. Adjectives and adverbs, because of the service they perform, are called modifiers. (Ex. 4)

Prepositions. A word used with a noun or pronoun to connect it with some other word and show how it is related to that word is a preposition.

A man Chicago was chosen.
I went them.
They sailed Scotland.

It is evident that these sentences are incomplete. What has *Chicago* to do with *man?* How are the two words related? How is *them* related to *went* and *Scotland* to *sailed?* The reader can but guess.

A man *from* Chicago was chosen.
I went *with* them.
They sailed *to* Scotland.

These sentences are complete and clear. *From*, *with*, and *to* are prepositions. Each connects a noun or a pronoun with some other word and shows how it is related to that word. In talking about the first sentence we say of *from* that it is a preposition "governing" *Chicago* and connecting it with *man*. In the second sentence *with* governs *them* and connects it with *went*. (Ex. 5)

Conjunctions. A word which serves to join two words or two groups of words is a conjunction.

Bookkeeping *and* stenography were taught.
You may go down the road *or* through the field.
They fished all day *but* they caught nothing.

And, *or*, and *but* are conjunctions. *And* joins two words, *Bookkeeping* and *stenography*. *Or* joins two groups of words, *down the road* and *through the field*. *But* joins *They fished all day* and *they caught nothing*. Conjunctions resemble prepositions in that they are connectives. How these parts of speech differ one from the other will become evident when they are studied in a later chapter. (Ex. 6)

Interjections. A word which serves to express sudden emotion—a cry or an exclamation—is an interjection. *Oh*, *alas*, and *hurrah* are familiar examples.

The definitions we have been examining are not in every case complete, yet they show sufficiently well, in a general way, the kind of service each part of speech renders when words are brought together in sentence groups. Before leaving this introductory survey, it will be well to study a simple identification chart in which the definitions, in abbreviated form, are brought together.

The Eight Parts of Speech	Nouns	Words serving as names. Example: The *game* has begun.
	Pronouns	Words serving as substitutes for nouns. Example: *It* will please *her*.
	Verbs	Words serving to form the necessary part of predicates. Example: The whistle *has blown* twice.
	Adjectives	Words serving to limit or qualify nouns and pronouns. Example: *Loud* cries were heard.
	Adverbs	Words serving to limit or qualify verbs, adjectives, and adverbs. Example: The spy approached *cautiously*.
	Prepositions	Words serving to connect nouns and pronouns with other words and show how they are related. Example: A ball *of* twine is needed.
	Conjunctions	Words serving to connect words or groups of words. Example: Time *and* tide wait not.
	Interjections	Words serving to express strong emotion—cries and exclamations. Example: *Hurrah!* they've won.

Studying this chart, one cannot escape the thought that no part of speech enjoys complete independence. When words are grouped into sentences, they must work together, helping one another. Nouns, though they form by far the largest class of words, are nearly helpless without verbs; verbs, the next largest class, are helpless without nouns or their substitutes. Pronouns can do little by themselves. Adjectives and adverbs are handmaidens only; they must have other words to work for. Prepositions and conjunctions, when by themselves, are like bridges without banks to connect, or signboards where there are no crossways. Interjections mean little unless there are attending words to explain what has caused emotion. And yet, though independence is lacking, each part of speech enjoys a kind of supremacy. The words belonging to it are specialists doing some one thing which other words cannot do. Pronouns form but a small group, yet without their aid how cumbersome most sentences would be. There are not many prepositions, yet glance through a page in any book and note what a delicate, necessary part they play. Suppose all the hundreds upon hundreds of adjectives and adverbs found in the dictionary waiting to be called into service should vanish; what a time nouns and verbs would have trying to get along without them. No other parts of speech could take their place.

EXERCISES

1

Pick out the nouns.

1. David and I had an adventure. 2. The last light was extinguished in the village. 3. The name of the town is Winchester. 4. I should like to make journeys to all countries in the world. 5. As far as the eye could reach, the sea was of a deep blue color. 6. Indianapolis is the capital of Indiana. 7. Other trees rise against the sky in dots and knots, but this one in fringes. 8. Now his elder son was in the field; and as he came and drew nigh the house, he heard

music and dancing. 9. It happened one day about noon, that, going toward my boat, I was exceedingly surprised with the print of a naked foot on the shore. 10. How many kinds of trees do you know?

2

Pick out the pronouns.

1. He and I are close friends. 2. Will you go with us? 3. We think it is a submarine. 4. If she will water them regularly, the plants will grow. 5. Take a lantern with you and give it to them if they need it.

3

Pick out the verbs.

1. The motor runs quietly. 2. They had cut wood for a fire. 3. The explorers will return in May. 4. At eight o'clock promptly the curtain rose and the play began. 5. Her uncle has given her a dog. 6. Here they come. 7. "How delightful!" she exclaimed. 8. Father had waited for us. 9. I will think about it. 10. What has happened to the boys?

4

What does each italicized word modify? That is, what does it limit or qualify?

Which of the italicized words are adjectives and which are adverbs?

1. There is no music like that of a *little* river. 2. The *three* men approached *cautiously*. 3. There was a *great* rush of feet across the deck. 4. My heart was beating *fiercely* when we two set forth in the *cold* night on this *dangerous* venture. 5. It proved to be a *very* difficult task. 6. The streams of England move *smoothly* through *green* fields and beside *sleepy* towns. 7. She wore a *black* bodice fastened with *silver* clasps, covered in front with the ends of a *brilliant* kerchief laid in *many* folds around her shoulders. 8. The airplane flew *more rapidly* after we had gained an altitude of a thousand feet. 9. The torrents of Norway leap down from their mountain homes and run *brief* but *glorious* races to the sea. 10. The sun blazed *overhead*.

5

Complete these sentences by supplying prepositions. Tell what word each preposition governs.

1. The throb —— the engine became uncertain. 2. We sailed —— the harbor —— our precious cargo. 3. There was the noise —— a puff like the exhalation —— a giant's lungs. 4. The rope was fastened —— a tree —— the bank. 5. Men were demolishing something —— axes —— the house.

6

Complete these sentences by supplying conjunctions.

In which of the sentences does the conjunction connect single words and in which does it connect groups of words?

1. Strawberries —— apricots were my delight. 2. He had soon told his story —— they would not believe him. 3. I should like to go —— there is not time to catch a train. 4. It can be built of stone —— brick. 5. Be sure to put out the fire —— leave the camp in perfect order.

7

To what part of speech does each italicized word belong?

1. *Red* berries attract *birds*. 2. *We* had better ask a *policeman*. 3. *He* swam *slowly* toward the *raft*. 4. *You* take the canoe *and* I *will take* the skiff. 5. They looked *for* the tire *in* the garage *but* they could not find *it*. 6. *Better* roads *prolong* the *life* of automobiles. 7. *Alas*, what will they do? 8. I *could hear* the rush and *splash* of rain and, at intervals, the *distant* growl *of* thunder. 9. The *anxious* expression *on* her face *suddenly* changed. 10. Our arrival *at* the village *created* great excitement, *yet* this *soon* died down.

8

Invent eight sentences in each of which a different part of speech appears. Underline the words which illustrate the parts of speech.

II

SENTENCE STRUCTURE

Before considering in detail the eight parts of speech, it will be well to make a preliminary study of sentence structure and become more familiar with a few simple terms commonly employed in talking about sentences.

What constitutes a sentence. A group of words cannot properly be called a sentence unless it makes complete sense.

in the morning
for sale
standing near his plane

whatever else you do
if the car is ready
that being the shorter route

Such groups as these are not sentences; for though the words are properly combined, in each case additional words are needed to complete the meaning.

We put on snowshoes *in the morning.*
Our house is *for sale.*
They saw the ace *standing near his plane.*
Whatever else you do, visit the aquarium.
We shall start tomorrow *if the car is ready.*
I returned through Chester, *that being the shorter route.*

These word-groups are sentences, for each makes complete sense. (Ex. 1)

Subject and predicate. Every complete sentence has two necessary parts, subject and predicate. The kind of sentence most commonly employed is the declarative, or one which makes a declaration or statement. In a declarative sentence the subject names that concerning which a statement is made. It may contain one word or many, as the case requires. In the following sentences the subjects are italicized; the remaining words form the predicates.

Help arrived.
An officer stood in the middle of the street to direct traffic.
The top of the mountain was hidden in clouds.
The train which they had planned to take did not arrive until ten o'clock.

In every instance, it will be noted, the italicized words name that concerning which a statement is made. The rest of each sentence, the predicate, makes the statement.

Is, then, every group of words containing a subject and a predicate a sentence? Note the following:

if *snow* falls	when the *siren* blows
where *tracks* could be seen	*who* helped

The italicized words are subjects, and each subject is followed by a predicate; yet these word-groups are not sentences, for not one of them makes complete sense. (Ex. 2, 3)

Modifiers. Since nouns are names, it follows that they, and their substitutes the pronouns, are employed as subjects. Since no assertion can be made without a verb, it follows that the predicate must contain a verb. But the noun or pronoun forming the necessary part of the subject, and the verb forming the necessary part of the predicate, may have modifiers, one or many. The modifiers may be single words or they may be groups of words.

Ducks appeared.
Six ducks appeared.
Six wild ducks appeared.

A noun without a modifier is the subject of the first of these sentences, a noun with one modifier the subject of the second, a noun with two modifiers the subject of the third. We say, when talking about the second sentence, that the simple subject is *ducks*, the complete subject *Six ducks*. Of the third, we say that *ducks* is the simple subject, and that *Six wild ducks* is the complete subject.

From the photograph by Kenneth Dudley Smith, A. R. P. S.

ROOFS OF QUEDLINBURG

He *replied.*
He *replied slowly.*
He *replied slowly, thoughtfully.*

The verb *replied*, which forms the necessary part of the predicate in each of these sentences, has one modifier in the second and two in the third. We say of the second sentence, when talking about its structure, that its simple predicate is *replied*, its complete predicate *replied slowly;* of the third, we say that the complete predicate is *replied slowly*, *thoughtfully*. (Ex. 2–5)

Phrase and clause. That a group of words is commonly used like a single word modifier is seen in the following sentences.

Supplies *of food* arrived.
Supplies *for the expedition* arrived.
Supplies *which the leader had ordered* arrived.

The italicized word-groups in the first two sentences are phrases. The italicized words in the third sentence form a clause. Notice that the clause contains a subject *leader* and a predicate *had ordered*, but that the two phrases do not contain subject and predicate. A phrase is a group of words, not equipped with subject and predicate, used like some part of speech. In the first two sentences the phrases are used like adjectives. The commonest kind of phrase is that which is formed by a preposition followed by a noun or a pronoun. A clause is a group of words equipped with subject and predicate. Like the phrase, it is often used as the equivalent of some part of speech. The clause *which the leader had ordered* is used like an adjective.

Supplies arrived *by steamer.*
Supplies arrived *in the spring.*
Supplies arrived *while we were gone.*

In the first two sentences the verb *arrived* is modified by phrases used like adverbs. In the third sentence it is modified by a clause used like an adverb. Note that the clause has a subject *we* and a predicate *were gone*.

Phrases and clauses will receive further attention in a later chapter. For the present, all that need be remembered is that they are groups of connected words commonly used as modifiers like adjectives and adverbs, and that the clause, unlike the phrase, is equipped with subject and predicate.

It is through modifiers mainly that long sentences are made; for not only may simple subject and simple predicate be modified, but one modifier may be modified by another.

Supplies of food which the commander had ordered for the expedition arrived by steamer while we were gone.

In talking about the structure of this sentence we say that *Supplies* is modified by the phrase *of food. Food* is modified by the clause *which the commander had ordered. Had ordered* is modified by the phrase *for the expedition. Arrived* is modified by the phrase *by steamer* and by the clause *while we were gone.* (Ex. 6)

Sentence, phrase, clause; subject, predicate, modifier; simple subject, complete subject, simple predicate, complete predicate—these ten terms form a little vocabulary to which other terms will be added from time to time as need for them arises in our study of grammar.

EXERCISES

1

Two of the following word-groups make complete sense and therefore are sentences. Pick them out.

1. in the rain
2. when the postman rings
3. this had happened before
4. getting up early to catch the train
5. followed by two dogs wearing brass-studded collars
6. mowing the lawn took an hour
7. which had happened before
8. to be given to the first person who calls for it.
9. made of gumwood that had been carefully planed
10. whose first name was John

2

Pick out the complete subject of each sentence.

1. Three huge elephants shambled by. 2. A captain's orders must be obeyed. 3. The burning rafters fell with a roar. 4. The end of

the journey found them in good spirits. 5. The car was going fifty miles an hour when the accident occurred. 6. The three men who were to run took their places. 7. Tents which were not securely pegged were blown away. 8. The boys had forgotten all about it. 9. The best way to do it was at last discovered. 10. He who arrives first at the mill should first have his grist.

3

Pick out the complete predicate of each sentence.

1. The fog disappeared. 2. Turtles move slowly. 3. A sketch of the field was made by Mr. Brown. 4. The accident occurred while we were going home. 5. The hall in which the play was given had been decorated with flags. 6. They dug until there were blisters on their hands. 7. Smoke curled peacefully from the chimney. 8. The meeting was opened with an address of welcome by the president. 9. Father quickly telephoned for the doctor. 10. A hare is not caught with a drum.

4

Pick out the word which serves as the simple subject in each of the following sentences:

1. The white sail could still be seen. 2. My neighbor's dog keeps me awake. 3. A piece of string lay in the road. 4. I wonder where I left my keys. 5. The low-lying coast, barely visible from the ship's deck, is that of Florida. 6. This pretty little girl first pouted, then began to cry. 7. Just now we are dreaming of meadow brooks. 8. The forty bold robbers sang a jolly song. 9. Ten yards of ribbon will be quite enough. 10. Washing windows is not my favorite sport.

5

Pick out the verb which serves as the simple predicate in each of these sentences. Remember that it may be one word or several words.

1. A crowd gathered quickly. 2. The team will leave on the eight o'clock train. 3. The panther's cry was heard throughout the night. 4. The violin was given to her by her aunt. 5. Mother, expecting company, had gone to the store. 6. I was fishing desperately for my hat with a long pole. 7. Ever since that time he has lived with his uncle in California. 8. The explorers lost their way during the night.

9. The policeman, taking the little boy in his arms, carried him across the street. 10. He should have gone for the mail an hour ago.

6

Some of the italicized word-groups are phrases and some are clauses. A clause, remember, contains a subject and a predicate. Pick out the phrases.

1. The hum *of the propeller* could no longer be heard. 2. The wharf *which the workmen had built* was washed away. 3. Directions *for using it* came *with the machine.* 4. He could see, *through the mist,* a freighter *which the gale had driven against the ledge.* 5. The sun was shining *through the porthole.* 6. The chest *of pirates' gold* was found *by following Quinn's directions.* 7. The flag was raised *when the salute was fired.* 8. A little boy *with staring eyes* rushed by. 9. Nobody looked *when I pointed out the captain.* 10. The simple subject of this sentence is modified *by a phrase.*

7

Invent as many of the following as you can.

1. A complete sentence containing but two words.
2. A sentence in which the simple subject is modified by one word.
3. A sentence in which the simple subject is modified by a phrase.
4. A sentence in which the complete subject includes a clause.
5. A sentence in which a verb is modified by one word.
6. A sentence the predicate of which contains a phrase modifier.
7. A sentence the complete predicate of which contains a clause.
8. A sentence in which the subject has two modifiers, one a phrase.
9. A sentence in which the predicate contains two modifiers, one a phrase.
10. A sentence in which there are two clause modifiers.

8

Expand each of these sentences by adding as many modifiers as you can:

1. Birds fly. 2. Boys raced. 3. Noise was heard. 4. Dinner was ready. 5. Trees grow.

III

NOUNS

Nouns are words that are used as names—names of persons, places, objects, and of whatever else needs to be named before it can be talked about. They may be divided into two groups.

Common and proper nouns. Proper nouns serve to name particular persons, places, and things, to distinguish them from all others. *Lincoln* is a proper noun, for it names an individual, singling him out from among all men. *London* is a proper noun, for it names a particular city, distinguishing it from all others. *Parthenon* is a proper noun, for it names a particular building.

Common nouns serve as names which may be applied to any one of a class or group. *City* is a common noun, for it does not name any particular place but may be applied to London, Paris, and many other places. *Man* is a common noun, for it does not name any particular man, like Lincoln or Columbus, but may be applied to millions of different people.

Use of capitals with proper nouns. If one would write correctly, he must learn to distinguish between these two classes of nouns, for a proper noun should begin with a capital letter. Usually it is not difficult to distinguish between them, but there are a few troublesome cases.

1. *North*, *east*, *south*, and *west*, when employed as names of sections of a country, are usually classed with proper nouns and call for the capital letter. Note the following sentences:

> His boyhood was spent in the East, but he has for many years lived in the West.
>
> The family has gone South for the winter.

The capital is seldom used, however, in names of sections of a state. We write *western Pennsylvania* and *central New York*, not *Western Pennsylvania* and *Central New York. East, Orient*, and similar names applied to world-divisions are proper nouns. Thus we write:

Before sailing for the Orient, he visited relatives in the South.

2. *Spring, summer, autumn*, and *winter* are common nouns and do not require capitals; but capitals are needed for *Christmas, New Year's Day, Easter, Fourth of July*, and other names of festivals and holidays.

The birds come to New England every spring, but in the fall they fly to southern countries.

Of all the holidays, he preferred Christmas and the Fourth of July.

3. *English, Latin, French, German*, and similar words derived from the names of countries or peoples call for the capital; but *arithmetic, algebra, history*, and similar words do not call for capitals.

We shall study French, Latin, geography, and history during our long stay in Europe.

4. Difficulty sometimes arises in determining the correct use of capitals when two or more words are used together as the name of a particular person, place, or thing. Should we write *Main street* or *Main Street, Rocky mountains* or *Rocky Mountains, bay of Fundy* or *Bay of Fundy?* Custom varies a little, but the following are pretty generally accepted as correct:

Main Street
Fifth Avenue
Golden Gate Park
Ohio River
Rocky Mountains
Atlantic Ocean
Cape Hatteras
Bay of Fundy
Colorado Canyon
Panama Canal
Lincoln School

Chicago University
the White House
Southern Railway Company
Yale Bowl
Washington Monument
the United States
the House of Commons
the World War
the Middle Ages
the League of Nations
the Bishop of New York

Studying this list, we observe that when a word like *street* or *war* serves as part of a name, it is promoted from the ranks of common nouns and decorated with the badge which all proper nouns wear, a capital letter. (Ex. 1, 2)

Collective nouns. Collective is a term applied to a few nouns which name collections or groups. Here are examples:

crew
fleet
squadron
army
company
audience
gang
crowd
mob
populace
team
committee
swarm
flock
multitude
herd

Each of these words names a collection of individuals. Why it is necessary to single out these words for special attention will be made clearer when verbs are studied. It may be a question, for example, whether one should say *The committee have decided* or *The committee has decided.*

Gender. A few nouns indicate gender or sex. Notice these familiar words:

man	woman	king	queen
father	mother	wizard	witch
sister	brother	buck	doe
sir	madam	bull	cow
lord	lady	cock	hen

A noun indicating feminine gender is sometimes formed by adding a suffix to a noun indicating masculine gender.

actor	actress	god	goddess
waiter	waitress	tiger	tigress
heir	heiress	hero	heroine
host	hostess	executor	executrix
emperor	empress	testator	testatrix
	administrator	administratrix	

In poetry, and sometimes in prose, *sun* and *moon* may be personified. The sun is masculine, the moon feminine. Ships are usually given feminine names, and in personifying America and other countries we make them feminine.

It is not customary to group by themselves all nouns denoting gender and call them gender nouns; but we say of any noun that it is "of the masculine gender," "of the feminine gender," or "of the neuter gender," according to whether what it names is masculine, feminine, or without sex. It would not be necessary to pay any attention to the gender of nouns were it not for a few careless errors sometimes made when sentences contain pronouns used as substitutes for nouns indicating gender. *Her*, *his*, or *its* is used according to whether the noun to which the pronoun refers is masculine, feminine, or neuter. (Ex. 8)

Number. Nearly all nouns have two forms, the singular denoting one, the plural denoting more than one. The common way of making the plural form is by adding *s* or *es* to the singular. This seems a simple thing to do, yet note the following:

piano	piano s	valley	valley s	chief	chief s
potato	potato es	lily	lili es	shelf	shelv es

The difficulty lies in knowing when to add *s* and when *es*, and when, in the case of certain words, to change the last letter of the singular form before adding *es*. Although the best way to learn how to make plural forms is through observation when reading and when consulting a dictionary, there is one rule which should be memorized.

Usually when the singular ends in *y* preceded by a vowel (*a*, *e*, *i*, *o*, *u*), the plural is formed by adding *s*. When *y* is not preceded by a vowel, the plural is formed by changing *y* to *i* and adding *es*.

alley	alley s	attorney	attorney s	trolley	trolley s
ally	alli es	country	countri es	ferry	ferri es

That plurals are not always formed by adding *s* or *es* to the singular is shown in the following:

man	men	child	children	alumna	alumnae
woman	women	mouse	mice	alumnus	alumni
ox	oxen	beau	beaux	phenomenon	phenomena

Here are other interesting cases:

deer	deer	trout	trout	spoonful	spoonfuls
Alice	Alices	Mary	Marys	son-in-law	sons-in-law
Smith	Smiths	Jones	Joneses	and	ands
t	t's			7	7's

Miss Smith	the Misses Smith
Mrs. Smith	the Mrs. Smiths

A few words have but the plural form though singular in meaning; for example *news*, *mathematics*, *measles*. A few are used in the plural only; for example *links* (a golf course), *scissors*, and *athletics* when used as a synonym for *sports*.

We say of a noun that it is "in the singular number" or "in the plural number" according as it denotes one or more than one. (Ex. 3–7)

Possessive forms. Nouns undergo slight changes to denote what is called possession. The rule for making these changes is as follows:

The possessive form of a noun in the singular number is made by adding an apostrophe and *s* (*'s*). The possessive form of a noun in the plural number is made in the same way, except that when the plural ends in *s* the apostrophe alone is added.

Singular Possessive	*Plural Possessive*
the man's yacht	the men's yacht
the girl's mother	the girls' mother

By this rule the possessive singular forms of *Moses* and *Ulysses* would be *Moses's* and *Ulysses's*, words which when pronounced have an unpleasant hissing sound. Some writers, for this reason, prefer *Moses'* and *Ulysses'*; and the phrase *for Jesus' sake* is always used instead of *for Jesus's sake*. But unless the combination of *s* sounds is extremely disagreeable, it is better to follow the rule. There is no reason why one should not use *Jones's*, *Perkins's*, *Dickens's*. One way of avoiding the difficulty is to employ a phrase denoting possession. For example, one may write *the friends of Ulysses* instead of *Ulysses's friends.* An error to guard against is that of placing the apostrophe before the final letter of a noun ending in *s*—writing *Jone's, Perkin's, Dicken's,* instead of *Jones's, Perkins's,* and *Dickens's.*

If two nouns joined by *and* show joint possession, the sign of possession is used with the second only.

This is Alice and Ellen's car.
They keep it at Harvey and Clarke's garage.

But note the following cases in which there is no idea of joint possession:

This is either Tom's or Joseph's boat.
This is neither Tom's nor Joseph's boat.
These two boats are Tom's and Joseph's.

(Ex. 9)

Ways in which nouns are used.[1] The more common ways in which nouns are used in forming sentences are as follows:

1. A noun, with or without modifiers, is used as subject of a verb. When used in this way, it is said to be in the nominative case.

Fire burns.
The tall *steeple* fell.
A *piece* of paper fluttered down.
On sped the *runners.*

It will be noted that a noun serving as subject of a verb does not always come immediately before it. In the third sentence *piece,* subject of *fluttered,* is separated from it by the phrase *of paper. Runner,* subject of *sped* in the fourth sentence, comes after the verb. In talking about the words in this sentence we say of *runners* that it is a noun in the nominative case, subject of the verb *sped.* (Ex. 10)

2. A noun in its possessive form is used as a modifier of

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[1] For nouns in absolute construction, see *Participles.*

another noun. When so used, it is said to be in the possessive case.

> The *man's* name had been forgotten.
> The feather of a *bird's* wing is a wonderful thing.
> The *cloud's* rapidly changing color attracted their attention.

Notice, in the third sentence, that *cloud's* is separated from *color*, which it modifies, by two words. Commonly, however, a noun in the possessive case comes immediately before the word it modifies. Notice that in all three sentences the nouns in the possessive case are used like adjectives. In talking about the words in the first sentence we say of *man's* that it is a noun in the possessive case, modifying *name*.

3. A noun, with or without modifiers, is used as object of a verb. When so used, it is said to be in the objective case.

Attention has been called to the fact that verbs are useless without subjects. Frequently, to make an assertion, a verb requires something besides a subject.

> The rope broke. The cook broke

Of these two word-groups, the first is a complete assertion and therefore a satisfactory sentence. The second does not make a complete assertion. What did the cook break? Was it a platter, her arm, or her promise? The verb needs to be complemented, helped out, by one or more additional words; otherwise the reader will never know what was broken. Place *eggs*, for example, after *broke*, and the assertion is completed. A word thus complementing a verb is called its object. Here are further illustrations. Notice that in the third sentence the object is separated from the verb by a number of intervening words. This is not uncommon.

> The guide brought *wood*.
> A bridge crosses the *brook* near by.
> I read, this morning, an interesting *story*.

In talking about the third sentence, we say of *story* that it is a noun in the objective case, object of *read*. (Ex. 11)

4. A noun, with or without modifiers, is used with a preposition to form a phrase. When so used, it is said to be in the objective case.

Two waiters fled into the *garden*.
Work on the *house* will be begun soon.
The muskrat prowls after *food*.

In talking about the last sentence, we say of *food* that it is a noun in the objective case, object of the preposition *after*. (Ex. 13)

5. A noun, with or without modifiers, is used as indirect object of a verb. When so used, it is said to be in the objective case.

Father gave a *watch*.
Father gave *Mary* a watch.

Watch, evidently, is the object of *gave* in the first sentence. It is the object of *gave* in the second also; yet *Mary* seems to be an object too. It is, though not in quite the same way, for the watch was given, not Mary. *Mary* is called the indirect object. An indirect object may be thought of as the object of a preposition not expressed. For example, the sentence we are considering might have been written *Father gave a watch to Mary*. Here are further illustrations of sentences in which a verb has both a direct and an indirect object. The indirect objects are italicized.

He sent the *King* a message.
She taught the *boys* a song.
We gave the *raft* a shove.
The conductor lent the *man* a dime.

In talking about the last sentence, we say of *man* that it is a noun in the objective case, indirect object of the verb *lent*. (Ex. 12)

6. A noun is used in apposition with another word, a noun or pronoun.

Jones, the *umpire*, called the runner safe.
We, your *friends*, advise you to go.

Notice, in the first sentence, how closely related the words *Jones* and *umpire* are. They designate the same person. There is a similar relation between *We* and *friends*. In talking about the first sentence, we say of *umpire* that it is a noun in apposition with *Jones*. Notice how commas, in pairs, are used in these sentences.

7. A noun, with or without modifiers, is used independently by address.

Mother, I am very hungry.
Dinner, *Tom*, will be ready soon.

Mother and *Tom* are independent of the subject and also of the predicate. Each merely indicates the person addressed. In talking about the first sentence, we say of *Mother* that it is a noun independent by address. Note the use of commas in these sentences. (Ex. 14)

8. A noun is used as a predicate nominative.

The explanation here given of this common use of nouns will be better understood after verbs have been studied.

The carpenters built
Mr. Jones is

Built and *is*, as here employed, are alike in that each needs to be helped out before a complete assertion can be made. *Built* needs an object "to receive its action"—some such word as *cabins*. If, after *is*, the word *principal* is placed to complete the assertion, it should not be called the object of the verb, for *is* does not express action; it is what may be called a linking verb. It links *principal* with *Mr. Jones*, indeed almost as closely as *principal* and *Jones* are linked in the expression *principal Jones*. For nouns thus employed in predicates yet closely linked to subjects, another word than object is needed. They are called predicate nominatives. There are not many linking verbs; but *am*, *is*, *are*, *were*, etc., all forms of what is called the verb *to be,* are among the busiest of words, and they, it should be remembered, do not take objects but predicate nominatives. In talking about the sentence *Mr. Jones is principal,* we say that *principal* is a predicate noun; or we may say that it is a noun used as a predicate nominative with the verb *is.* (Ex. 15)

Summary

The principal facts about nouns may be summarized as follows:

Definition. Nouns are words used as names.

Kinds. There are two general classes or kinds. Words like *Lincoln* and *Denver,* naming particular persons, places, and things, to distinguish them from all others, are called proper nouns. Words like *man* and *city,* which apply to any member of a group or class, are called common nouns. To a small number of words such as *crowd, fleet,* and *parliament,* some of them common nouns, some of them proper, the term collective is applied, because they name collections or groups.

Number. Many nouns have two forms, the singular denoting one, the plural denoting more than one. In most cases the plural form is made by adding *s* or *es* to the singular or ordinary form.

Gender. A few nouns indicate the sex of that which they name. We say of a noun that it is of the masculine, feminine, or neuter gender according as it names that which is masculine, feminine, or without sex. Gender is sometimes indicated by means of an ending, as in the words *host, hostess.*

Case. We say of a noun encountered in a sentence that it is in the nominative, possessive, or objective case according to the service it performs. No endings, such as are used to distinguish the plural from the singular, are used to show that a noun is in the nominative or objective case; but when a noun is in the possessive case—that is, when it denotes possession—this is indicated in some instances by the addition of an apostrophe and the letter *s,* in others by the addition of the apostrophe only.

Uses. The most common uses of the noun are these: (1) as subject of a verb; (2) as a modifier, in the possessive case; (3) as object of a verb; (4) as object of a preposition, in a phrase; (5) as indirect object of a verb; (6) in apposition with another noun or a pronoun; (7) independently by address; (8) as a predicate nominative.

To talk about nouns, one needs a vocabulary of about twenty terms. This seems a large number; yet many of the terms are commonly employed words like *masculine*, *feminine*, *singular*, and *plural*. Others, like *noun*, *common noun*, *proper noun*, and *possessive case*, have long been familiar in connection with lessons in the use of capitals and the apostrophe. The actually new terms, if there are any, will soon become familiar, for they will be encountered frequently, particularly in our study of pronouns, which resemble nouns in many ways.

- Nouns
  - Kinds
    - Proper
    - Common
    - Collective
  - Properties
    - Number
      - Singular
      - Plural
    - Gender
      - Masculine
      - Feminine
      - Neuter
    - Case
      - Nominative
      - Possessive
      - Objective
  - Uses
    - Subject of a verb
    - Modifier of a noun
    - Object of a verb
    - Object of a preposition
    - Indirect object of a verb
    - In apposition with another word
    - Independently by address
    - Predicate nominative

EXERCISES

1

Supply capitals where they are needed.

1. The fourth of july was celebrated in the customary noisy manner. 2. They began to build on the fifth of june and the cabin was completed the fourth of july. 3. Before we moved to nevada we lived in the south. 4. Today the wind is in the west; yesterday it blew from the east. 5. They reached the pacific ocean by means of the panama canal, which is one of the most interesting canals in the world. 6. On many occasions the red cross has relieved suffering in the orient. 7. On new year's day we went skating. 8. It was a long time before I learned that easter, unlike christmas, does not always come on the same day of the month. 9. I never tire of riding up and down fifth avenue. 10. I wonder what is the difference between a street and an avenue.

2

Supply capitals where they are needed.

1. A graduate of amherst college came to washington and moved into the white house. 2. Of all the bays he learned about as a boy the bay of fundy interested him most. 3. They are studying english, french, algebra, and history. 4. Yale bowl is indeed a bowl. 5. After two years in the lincoln school he was sent to a school in new orleans, which is one hundred ten miles up the mississippi river from the gulf of mexico. 6. This fall we have taken an apartment in the city, but we plan to return to our country home in the spring. 7. The capitol stands on a rise of ground overlooking bushnell park. 8. Because the weather was bad we gave cape hatteras a wide berth. 9. He was born in western new york state. 10. I work for the southern railway company.

3

Give the rule for forming the plurals of nouns ending in y. *Give the plural forms of these nouns:*

lady
attorney
cry
trolley
alley
ally
valley
ferry
spy
enemy
country
journey
tally
caddy
chimney
gipsy
lily
monkey
pulley
family

4

Memorize the plural forms and prepare to spell them when they are dictated. Note that the plurals of the musical terms, all of which are of Italian origin, are formed by adding s.

echo	echoes	domino	dominoes
soprano	sopranos	solo	solos
veto	vetoes	torpedo	torpedoes
piano	pianos	alto	altos
potato	potatoes	mosquito	mosquitoes

5

Memorize the plural forms and prepare to spell them when the singular forms are given.

shelf	shelves	dwarf	dwarfs
chief	chiefs	handkerchief	handkerchiefs
calf	calves	elf	elves
scarf	scarfs	grief	griefs
hoof	hoofs	belief	beliefs

6

The following words, with few exceptions, are in common use. If you do not know the meaning of some of them, consult a dictionary. Memorize both the singular and the plural forms. Prepare to give the plural forms when the singular forms are given.

phenomenon	phenomena	alumna	alumnae
parenthesis	parentheses	alumnus	alumni
tableau	tableaux	radius	radii
beau	beaux	axis	axes
datum[1]	data	crisis	crises
vertebra	vertebrae	oasis	oases
antenna	antennae	stratum	strata
curriculum	curricula	terminus	termini
madame	mesdames	château	châteaux
monsieur	messieurs	chaperon	chaperons

---

[1] The singular *datum* is seldom used.

7

~~*Write*~~*, from dictation, the following:*

1. There are three Marys in our club. 2. The Joneses, the Holmeses, and the Misses Clark are members. 3. I used several handfuls, though the rule calls for but three spoonfuls. 4. Mrs. Brown and her daughters-in-law were introduced to Mrs. Smith and her sons-in-law. 5. Dot your *i's*, cross your *t's*, and make better *6's* and *7's*.

8

If the masculine forms are dictated, give the feminine; if the feminine are dictated, give the masculine. The last four terms in the list are used in addressing presiding officers.

actor	actress	hero	heroine
administrator	administratrix	host	hostess
benefactor	benefactress	lion	lioness
enchanter	enchantress	lord	lady
Englishman	Englishwoman	negro	negress
executor	executrix	patron	patroness
gander	goose	priest	priestess
giant	giantess	testator	testatrix
god	goddess	waiter	waitress
heir	heiress	wizard	witch

Mr. President	Madam President
Mr. Chairman	Madam Chairman

9

Write both the possessive singular and the possessive plural of each of the following:

horse
lady
hero
dwarf
ally
country
waitress
gipsy
volcano
trout
patron
caddy
giantess
city
Wiggs
Miss Wiggs
Dickens
Holmes
Jones
son-in-law

1. The passengers watched the *sailors* who were launching the life-raft. 2. Her father is a *sailor.* ~~3. Our~~ village will some day be a large *city*. 4. The peasants entered the *city* through the southern gate. 5. Quentin Durward is the *hero* of one of Scott's novels. 6. Every reader loves a dashing *hero*. 7. I am a *Scotchman*. 8. Father engaged a *Scotchman* to teach him to play golf. 9. A thing of beauty is a *joy* forever. 10. A trout in the milk is pretty good circumstantial *evidence*.

16

Tell how each italicized noun is used.

1. Every *whistle* in town blew for three minutes. 2. Mother made *muffins* for tea. 3. The caravan moves across the *desert*. 4. A *crow's* voice filled all the miles of air with sound. 5. Well, *boys*, let's go. 6. Then the great white whale, old *Moby Dick*, the *king* of all the whales, will rise up from his quiet in the sea. 7. The sole survivors were four *men* and a *boy*. 8. We gave our *trainer* a watch. 9. My house is my *castle*. 10. A *band* playing in distant Miami could be faintly heard.

17

Give brief talks on the topics listed below. You will find it easier to make yourself understood if you illustrate by means of words and sentences written on the board.

1. Kinds of nouns. 2. Rules for the use of capitals. 3. How the plurals of nouns are formed. 4. How the possessive forms of nouns are made. 5. Ways in which nouns are used in sentences.

IV

ADJECTIVES

Adjectives are words which serve as modifiers of nouns and pronouns. They may be divided into two classes, descriptive and limiting.

Descriptive adjectives. Words like *good*, *swift*, *red*, and *difficult*, used in describing, are called descriptive adjectives.

We had *good* weather.	*Red* berries attract birds.
He is a *swift* runner.	The climb was *difficult*.

Many words which serve as nouns serve also as descriptive adjectives.

Our house is built of *brick*. (Noun)
We live in a *brick* house. (Adjective)

That adjectives are made from nouns by means of suffixes is seen in such words as *queenly*, *childish*, *beautiful*. (Ex. 4)

Descriptive adjectives derived from proper nouns are sometimes called proper adjectives. Thus from *France* comes the proper adjective *French*, and from *Victoria* comes *Victorian*. With few exceptions, proper adjectives, like proper nouns, begin with a capital letter.

Limiting adjectives. Most commonly used of all limiting adjectives are *a*, *an*, *the*. They are called *articles*. A much larger group is made up of what are called *numerals: one*, *two*, *three*, etc.; *first*, *second*, *third*, etc. A third group is made up of what are called *pronominals*, words like *his*, *this*, and *whose*, which do double duty, serving as pronouns and at the same time as modifiers.

His name is Peter.
This answer is correct.
Whose cap are you wearing?

Pronominal adjectives will receive attention in the section on pronouns. (Ex. 1, 2)

Degrees of comparison. When employing descriptive adjectives, we often wish to express comparison, and for different degrees of comparison there are the names positive, comparative, superlative.

Sparrows are *noisy*. (Positive degree)
Starlings are *noisier*. (Comparative degree)
Crows are *noisiest*. (Superlative degree)

Here are examples showing different ways in which the comparative and superlative degrees are formed—by adding *er* and *est* to the positive or ordinary form, by adding *more* and *most* or *less* and *least*, and by a complete change in word:

tall, taller, tallest
beautiful, more beautiful, most beautiful
beautiful, less beautiful, least beautiful
good, better, best

Which is the correct method to employ, in the case of this adjective and that, must be learned by observation.

Three errors in the use of the comparative and superlative degrees are somewhat common.

1. Such expressions as *more sweeter* are used, mainly through carelessness. Since *er* indicates the comparative degree, the *more* is unnecessary. It is well to remember, in this connection, that one may say *somewhat sweeter*, *a little sweeter*, *twice as sweet*, and *far sweeter*.

2. The comparative degree is correctly used only where two are compared, the superlative where more than two; yet through carelessness the superlative is used where but two are compared.

Fred is the *older* of the two boys. (Right)
Fred is the *oldest* of the two boys. (Wrong)

3. Strictly speaking, *square, round, straight, perfect,* and similar words should not be used in the comparative and superlative degrees. For example, one should not say This road is *straighter* than the other. Yet it is often convenient to say *rounder, straighter,* etc., and to do so is perhaps excusable. It is well to remember, however, that one can say *more nearly round, more nearly straight,* etc. (Ex. 3)

Predicate adjectives. Note the position of the italicized adjectives:

Lovely lilacs line the lane.
The traveler, *weary,* looked for shelter.
The sky was *blue.*

In the first sentence, the adjective comes before the word it modifies. That is the usual place for an adjective. In the second, the adjective follows the word it modifies. (Notice how the sentence is punctuated.) In the third, the adjective *blue,* though it modifies the subject *sky,* is found in the predicate. An adjective of this kind, forming part of the predicate yet modifying the simple subject, is called a predicate adjective. Like predicate nouns, predicate adjectives are most commonly found after the linking verb *to be* (*am, was, shall be,* etc.), but they may be used with certain other verbs. Here are further illustrations:

The weather had been *cold.*
The task will be *pleasant.*
I am very *tall.*
He looks *happy.*

Only a few grammatical terms, and some of them already familiar, are needed in talking about adjectives: *descriptive, proper, limiting, article, numeral, pronominal, comparison, degree, positive, comparative, superlative, predicate adjective, modifier.* A few more are needed in talking about pronominal adjectives.

- Adjectives
  - Kinds
    - Descriptive
      - Proper
      - (Common)
    - Limiting
      - Articles
      - Numerals
      - Pronominals
  - Properties
    - Degree
      - Positive
      - Comparative
      - Superlative
    - Person (some pronominals)
    - Number (" ")
    - Gender (" ")
    - Case (" ")
  - Use
    - To modify substantives (a) in the ordinary way, (b) as predicate adjectives

EXERCISES

Pick out the adjectives.

1. A big turkey strutted about the yard. 2. An immense steel bridge joins the two banks. 3. A sentinel with a long white beard stood in the gate. 4. A young growth of hemlock on the opposite bank makes a beautiful play place for the children. 5. A tiny silver wing, emblem of a famous pilot's organization, was on his lapel. 6. Any book is new which you have not read. 7. The Spanish ruff I wear around my throat is like a ring of enemies. 8. Overhead roared army and navy planes, tiny pursuit ships and heavy bombers. 9. The Count, white with rage, did not speak. 10. The chamber had grown duskier than ever; but a mild and moonlike splendor gleamed from within the vase, and rested on the four guests and on the doctor's venerable figure.

Pick out the adjectives and tell what word each modifies. Which are predicate adjectives?

1. Blue smoke rises from the chimney. 2. A scanty household seemed to people this dreary mansion. 3. Mr. Brown is very old

and feeble. 4. The house stood in a lonely, wild part of the country, among gray hills. 5. The late sunshine, deep, golden, lay in the cup of the valley. 6. Cold and weak, the soldier staggered on. 7. Red as a rose was she. 8. He was a dark, stern, powerful-looking fellow, and as the light of a lamp in the corridor fell upon his sinewy form, he seemed capable of defending his castle with his single arm. 9. It was a frosty day in late October.

10. He had deep blue, mild-colored eyes,
And shocks of harvest-colored hair
Still beautiful with youth.

—*Reynard the Fox*, by JOHN MASEFIELD.

Give the comparative and the superlative degree of each adjective in the following list. In doing this task, think how you commonly employ these words—whether you form the comparative and superlative by means of the suffixes er *and* est, *by means of* more *and* most, *or by an entire change of word as in the case of* little, less, least.

admirable
amusing
angry
anxious
apparent
backward
bad
bitter
black
blond
boastful
brief
careless
clean
common
constant
cruel
dangerous
decisive
defective
dignified
dull
easy
enormous
especial
famous
fancy
far
fearful
full
good
idle
indulgent
juicy
late
lazy
loose
lovable
manly
mischievous
monstrous
much
natural
necessary
odd
pretty
rare
rough
shabby
witty

May some of the adjectives in the following list be used in the comparative and the superlative degree? If you find any, invent sentences in which they are so used.

accurate
adjacent
average
chief
circular
different
equal
final
immediate
inferior
level
local
necessary
open
parallel
perfect
present
principal
square
straight

Find the noun in each of the following adjectives. How many different suffixes do you discover?

downy
enterprising
musical
beneficial
queenly
affectionate
advantageous
birdlike
golden
contemptible
frolicsome
habitual
blameless
blamable
childish
authoritative

Make an adjective from each of the following nouns. Remember rules for spelling.

athlete
freak
home
tear
blood
beauty
convention
charity
care
cost
harm
economy
burden
ridicule
blame
wood
cure
fortune
peace
winter

Notice the suffix ful *in* careful, beautiful, hopeful. *Can you think of any adjective ending in* full?

What rules for spelling are illustrated in the way the prefix er *is added to the following adjectives?*

thin
sad
mad
big
red
glad
wet
lively
fancy
tidy
clumsy
holy
manly
moldy
sly

PRONOUNS

Pronouns are words which serve mainly as substitutes for nouns.

The guard ran as fast as the guard could.
The guard ran as fast as *he* could.

He, in the second sentence, is a pronoun, for it serves as a substitute for the noun *guard.*

Antecedent. In talking about the pronoun in the second sentence, we say that its antecedent is *guard,* meaning that *guard* is the noun for which *he* is substituted. Commonly a pronoun's antecedent is a single word, but not always. The pronoun *they* might be used in place of the names of several persons previously mentioned. In the sentence *This was our most thrilling adventure,* the pronoun *This* might refer to an account of an adventure in the giving of which many words had been employed. The entire account is its antecedent. When used in such a way, the pronoun is a reference word. (Ex. 6)

Kinds. Pronouns are of five kinds: personal, relative, interrogative, demonstrative, indefinite.

Personal pronouns. Personal pronouns are so called because when one is employed we can tell at once whether it refers to a person speaking, a person spoken to, or a person or thing spoken of. In grammar, the terms first person, second person, and third person are used instead of person speaking, person spoken to, and person or thing spoken of. Here is a display in which the pronouns of this group appear.

PERSONAL PRONOUNS

Pronouns of the First Person

	Singular	*Plural*
Nominative	I	we
Possessive	my, mine	our, ours
Objective	me	us

Pronouns of the Second Person

	Singular		*Plural*	
Nominative	you	~~thou~~	you	~~ye~~
Possessive	your, yours	~~thy, thine~~	your, yours	
Objective	you	~~thee~~	you	~~ye~~

Pronouns of the Third Person

	Singular			*Plural*
Nominative	he	she	it	they
Possessive	his	her, hers		their, theirs
Objective	him	her	it	them

Compound Personal Pronouns

	Singular	*Plural*
First person	myself	ourselves
Second person	yourself, thyself	yourselves
Third person	himself, herself, itself	themselves

Note how well the pronouns in this group serve their purpose. Each of them reveals person, and many of them reveal gender, number, and case. When, for example, *him* is encountered in a sentence, the reader knows that only one person is referred to, that it is a person spoken of, and that the person is a male. He knows, too, without referring to the rest of the sentence, that the pronoun is used in the objective case.

Some of the pronouns, it will be observed, have two possessive case forms—for example *your, yours* and *my, mine*. *My, your, thy, his, her, its,* and *their* are used like adjectives. They modify other words after the manner of nouns in the possessive case. *Mine, thine, hers, his, ours, yours,* and *theirs,* though they denote possession, are used as substantives, serving, like nouns, as subjects of verbs, object of verbs, and in other noun ways.

Substantive use	*Adjective use*
Father's car is here but *ours* is not.	*Our* car is not here but father's is.
Hers were found but Mary's gloves were lost.	*Her* gloves were found but Mary's were lost.

(Ex. 1)

Relative pronouns. The principal relative pronouns are *who*, *which*, *what*, and *that*, with such compounds as *whoever*, *whosoever*, *whichever*, and *whichsoever*. *Who* and its compounds are the only relatives having case forms.

	Singular	*Plural*
Nominative	who	who
Possessive	whose	whose
Objective	whom	whom

Yet any pronoun in this group is said to be in the nominative, possessive, or objective case according to the part it plays in a sentence. The relative pronouns appear in clauses. A clause, it will be remembered, is a group of words containing subject and predicate, and is commonly used like a single word—an adjective, adverb, or noun.

The road *which leads to the ravine* is steep.
The man *to whom she gave the dog* treated it kindly.

In the first sentence *which* relates the clause in which it appears to *road*—shows that the clause modifies *road*, the pronoun's antecedent. Similarly, in the second sentence, *whom* relates the clause in which it appears to *man*, the antecedent of *whom*.

Certain ones of the relative pronouns are used both as substantives and as modifiers. When used as modifiers, they are sometimes called pronominal adjectives.

Substantive use	*Adjective use*
We know *whose* was best.	We know *whose* composition was best.
Take the train *which* leaves at six o'clock.	I do not know *which* train he will take.

(Ex. 2)

Interrogative pronouns. When *who*, *which*, *what*, and their compounds are used in asking questions, they are called interrogative pronouns. If employed as modifiers, they are sometimes called pronominal adjectives.

Substantive use	*Adjective use*
Whose is it?	*Whose* book is it?
What are you reading?	*What* book are you reading?

(Ex. 2)

Demonstrative pronouns. The demonstrative pronouns are *this* and *that*, with their plurals *these* and *those*. They are so called because used in designating or pointing out. They are employed as substantives, serving as subjects and objects and in other noun ways, and also as modifiers. (Ex. 3)

Indefinite pronouns. The principal indefinite pronouns are the following:

all
any
many
some
several
few
each
both
either
neither
none
one
other
another
anyone
everyone
someone
nobody
no one

They are called indefinite because, in general, they have less definite antecedents than the other pronouns. In the sentence *Anyone can do it*, the pronoun *Anyone* refers not to a particular person but to any person whatsoever. In this respect it is unlike *he*, *they*, and most of the other pronouns. We may think of the indefinites as a low order of pronouns, more often used like adjectives than as substantives. When employed as adjectives, they are called pronominal adjectives. (Ex. 4, 5)

Ways in which pronouns are used.[1] Since pronouns are substitutes for nouns, it follows that they are used in nearly all ways in which nouns are employed.

1. A pronoun is used as subject of a verb. When used in this way, it is said to be in the nominative case.

They have come.
Ask the man *who* built it.
What can the matter be?

2. A pronoun is used as object of a verb. When so used, it is said to be in the objective case.

Bad weather delayed *them.*
Do you want *these?*
Which of the cars have you chosen?
You should take *someone* with you.

3. A pronoun is used as indirect object of a verb. When so used, it is said to be in the objective case.

I will tell *you* a story.
He gave *them* permission to go.

4. A pronoun is used with a preposition to form a phrase. When so used, it is called the object of the preposition and is said to be in the objective case.

You may call for *me* at eight.
The box in *which* the matches were kept was waterproof.
Tickets were given to *all* who applied.

5. A pronoun is used in apposition with another substantive. When so used, it is said to be in the same case as that substantive.

I *myself* saw the accident.
Then even Tom, *he* who had never before failed us, was defeated.

6. A pronoun is used independently by address. When so used, it is said to be in the nominative case.

---

[1] For pronouns in absolute construction, see *Participles.*

Here, *you*, where are you going?
O *you* who are so downhearted, why should you be discouraged?

7. A pronoun is used as a predicate nominative. When so used, it is said to be in the nominative case.

If you were *I*, what should you do?
This is *he*.

8. Many pronouns are used as modifiers. When pronouns having possessive case forms are so employed, they are said to be in the possessive case. Pronouns employed as modifiers are called pronominal adjectives.

My courage weakens.
She is not afraid of *his* getting wet feet.
The man *whose* car was wrecked was fully insured.
What time is it?
Someone's dog barked all night.
(Ex. 10, 15)

Errors in the use of pronouns. Although the pronouns are few in number, they are among the most active of all the parts of speech. Moreover the service they render is often of unusual importance. If one is employed carelessly, it may obscure the meaning of the sentence in which it appears, or convey a meaning not intended, or at least give an impression of poor workmanship or illiteracy. Here are errors to guard against:

1. *Employment of corrupt forms.* Note the following:

Correct forms:	hers	ours	yours	himself	themselves
Corruptions:	hern	ourn	yourn	hisself	theirselves

Although most of these corrupt forms are seldom employed except by the uneducated, *hisself* and *theirselves* are too commonly found in the speech of those who think they employ words correctly. Remember, too, that the possessive form of *it* is *its*, not *it's*. *It's* is a contraction of *it is*. *Who's* is not the possessive form of *who* but a contraction of *who is*. (Ex. 17)

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A CANAL IN DELFT

2. *Employment of the wrong pronoun. Them* is used where *these* or *those* is called for. *Let them boats alone,* the uneducated person says, when he should say *Let those boats alone. Myself* and *yourself,* which should be reserved for use in such sentences as *I hurt myself, Look out for yourself,* and *You yourself saw it,* are wrongly substituted for *I* and *you* in sentences where compound pronouns are not called for.

Clumsy: John, Mary, and myself were chosen.
Correct: John, Mary, and I were chosen.

Clumsy: Yourself and your friends are invited.
Correct: You and your friends are invited.

3. *Failure to make a pronoun agree with its antecedent.* It is a common-sense rule that a pronoun should agree with its antecedent in person, number, and gender. Errors in person agreement are rare, and errors in gender agreement are not very common, occurring chiefly when personification is employed.

The ship, with all *her* sails set, slipped out of the harbor. We watched until *it* was out of sight.

Since in the first sentence the pronoun *her* appears, the neuter pronoun *it* should not be used in the second sentence. A little problem in gender agreement presents itself when the antecedent is a combination of masculine and feminine, for there is no singular pronoun to use in referring to both genders at once. It is awkward to say *Let everyone keep his or her seat.* In such case it is correct to say *Let everyone keep his seat.* Sometimes the difficulty may be avoided by rewording the sentence. Thus we may say *Let all keep their seats.*

Errors in number agreement occur most commonly when the antecedent is an indefinite pronoun—*one, each, anyone, someone.* These are singular; therefore pronouns referring to them should be singular. *Someone has lost their ticket,* we may say carelessly, when we should say *Someone has lost his ticket.* There are cases, however, when it seems best to use *their* with a singular antecedent. In the sentence *Either Ellen or Mary has lost her ticket,* the pronoun *her* is correctly employed; but if *Peter* is substituted for *Mary,* what then? It would take so many words to say *Either Ellen has lost her ticket or Peter has lost his* that we find it convenient to forget the rule and say *Either Ellen or Peter has lost their ticket.* (Ex. 6-9)

4. *Failure to make a pronominal adjective agree in number with the word it modifies. Kind, sort,* and *variety* are singular. *These* and *those* are plural. It is therefore incorrect to say *these kind, those sort,* etc.

Wrong: Don't you like *these* kind?
Right: Don't you like *this* kind?

5. *So wording a sentence that it is not clear to what antecedent a pronoun refers.* A schoolgirl writes *We took the shells off the walnuts and stirred them into the candy.* The pronoun *them* seems to refer to *shells.* In Fowler's *Modern English Usage,* this amusing example is given of a relative pronoun the antecedent of which is not clearly given: *On the Lord Mayor's left was Queen Elena, as calm as her husband, who had come into the Guild hall in Palma violet silk, with a large violet-colored hat, and a bouquet of orchids of the same hue.*

An error which seems to be gaining headway of late is the careless use of *this.* Note the following:

> I heard a funny story recently. *This man* was walking down a fashionable street, one breezy day, when a gust of wind blew his hat off and carried it through an open window. He—etc., etc.

Since no man is mentioned in the first sentence, the second should begin not with *This man* but *A man.*

6. *Employment of the wrong case form.* The subject of a verb should be in the nominative case.

Wrong: *Him* and I did it.
Right: *He* and I did it.

The object of a verb should be in the objective case.

Wrong: He thanked Harry and *I*.
Right: He thanked Harry and *me*.

Wrong: *Who* will you take with you?
Right: *Whom* will you take with you?

The object of a preposition should be in the objective case.

Wrong: She gave the car to Harry and *I*.
Right: She gave the car to Harry and *me*.

A word in apposition with another word should be in the same case.

Wrong: Let's you and *I* do it.
Right: Let's you and *me* do it.

Let's is a contraction of *Let us*. *Us* is in the objective case. Since the other two pronouns are in apposition with *us*, they should be in the objective case.

A word in the predicate nominative construction should be in the nominative case. Such expressions as *It's me*, *It's them*, and *It wasn't us* are very commonly heard, and occasionally they come from the lips of an educated person. *Is* and *was* do not take objects. If we would speak correctly, we should say *It's I*, *It's they*, *It wasn't we*. Let us at least remember that these expressions are not incorrect.

Errors in case sometimes occur when *him* and *them*, objective case forms, are used as modifiers

Wrong: They did not approve of *him* taking the car.
Right: They did not approve of *his* taking the car.

Taking is a substantive made from the verb *take*. Many substantives ending in *ing* are made from verbs in this way. They are called verbal nouns, or gerunds. Gerunds take adjective modifiers after the manner of other nouns. Notice how the gerunds are modified in these sentences:

My leaving the door unlocked was inexcusable.
His taking the car was not approved.

In the sentence marked *Right*, the simple object of the preposition is the gerund *taking* and *taking* is modified by *his*, precisely as *plan* is modified by *his* in the sentence *They did not approve of his plan.* The possessive or modifying form of the pronoun is therefore the correct form to use. The sentence *I saw him taking the car* is correct, however; for here the pronoun *him* is the object of *saw*, not a modifier of *taking*. (Ex. 11–14)

Summary

The principal facts about pronouns may be briefly summarized as follows:

Pronouns are a small group of words used mainly as substitutes for nouns. That for which a pronoun is substituted, or the word or words to which it refers, is called its antecedent. They are of five kinds: personal, relative, interrogative, demonstrative, indefinite. Personal pronouns indicate person; that is, we know, when we see one, whether it refers to a person speaking, a person spoken to, or a person or thing spoken of. A relative pronoun usually relates the clause in which it appears to some other word in the sentence. Interrogative pronouns are used in asking questions. Demonstrative pronouns are employed in designating or pointing out. Indefinite is a name given to a large group of words like *some* and *any*, which have less definite antecedents than other pronouns.

Many of the pronouns serve not only as substantives but as modifiers. When they serve in this way, they are called pronominal adjectives.

Some pronouns express person, number, gender, and case; but not every pronoun has all these "properties."

Pronouns are used in nearly all ways in which nouns are used: as subjects of verbs, as direct or indirect objects of verbs, as objects of prepositions, as predicate nominatives, as words in apposition with other substantives, and independently by address. Some of them are used in adjective ways, modifying substantives directly or after the manner of predicate adjectives.

The principal errors one is likely to make in using pronouns are as follows: (1) employment of corrupt forms, (2) employment of a pronoun of one kind when another kind is called for, (3) employment of pronouns with vague antecedents, (4) failure to make a pronoun agree with its antecedent or a pronominal adjective with the word it modifies, (5) employment of a pronoun in the wrong case.

To talk about pronouns understandingly, few terms are required which have not been mentioned in earlier chapters. We shall need to add to our vocabulary only the following: *personal, relative, interrogative, demonstrative, indefinite, pronominal adjective, antecedent, first person, second person, third person.*

- Pronouns
  - Kinds
    - Personal
    - Relative
    - Interrogative
    - Demonstrative
    - Indefinite
  - Properties
    - Person: first, second, third
    - Number: singular, plural
    - Gender: masculine, feminine, neuter
    - Case: nominative, possessive, objective
  - Uses
    - As substantives, in nearly all ways in which nouns are employed.
    - As modifiers, like adjectives

EXERCISES

1

Pick out the personal pronouns. Tell, concerning each, whether it is of the first, second, or third person.

1. Please ask her to meet me at the flying-field. 2. I found myself lying near the edge of the cliff. 3. You and I must tell him about it before he leaves town. 4. Dogs now leave a stranger to go his way, and they bark at the moon. 5. Our canoe righted itself after each gust of wind. 6. We think the car is ours, but she says it is hers. 7. He is sure that our drawings are equally good, but I prefer yours

to mine. 8. You must judge for yourselves. 9. They came upon them wandering in the forest and helped them to find us. 10. We are able to look after ourselves.

2

Pick out the relative pronouns.

Pick out the interrogative pronouns.

Which of the relative and interrogative pronouns are used as modifiers and may therefore be called pronominal adjectives?

1. My mother had a cat which sometimes used to open its mouth wide with a mew which nobody could hear. 2. He laughs best who laughs last. 3. Whichever you take, you may wish you had chosen the other. 4. Whose turn is it? 5. Nobody seemed to know whose had been selected. 6. She listened without grasping the meaning of his words, for she was thinking of a thousand things that were passing through her mind. 7. He looked out to see five muffled figures standing in the street, one of whom asked him to come down and open the door. 8. We had little idea what clothing we should require. 9. Who goes there? 10. They know a place that will serve our purpose very well. 11. Which is the way to Londonderry? 12. I know whom to give it to, but I cannot find him. 13. The officer, whose bravery had never been questioned, was deeply mortified. 14. The only thing that is formidable is truth. 15. Whoever finds it may keep it. 16. Whatever else you do, be sure to visit the glen. 17. What do you call your dog? 18. What time is it? 19. Which road shall we take? 20. Who knows who set the fire that destroyed the forest?

3

Pick out the demonstrative pronouns. Which are used as modifiers and may therefore be called pronominal adjectives?

1. This is all he gained from that daring venture. 2. To those who liked that sort of thing, the entertainment was a great treat. 3. I am particular about this man because he made a particular effect upon me at that time, and because of what took place thereafter. 4. I think—yes, that's your father's car coming now. 5. If we mix these with those and add a few others, we shall have an attractive collection.

6. He said that that could not happen again. 7. Ham was a boat-builder in those days, having improved a natural ability in that handicraft until he had become a skilled workman. 8. Usually I returned from these walks by way of the ferry, that being the shortest route at that time. 9. This is the malt that lay in the house that Jack built. 10. He dodged this way and that, always evading those who tried to capture him.

4

Pick out the indefinite pronouns. Which are in the singular number and which in the plural?

1. Many were questioned but each denied having taken it. 2. Several said they had seen someone prowling about. 3. Either would have served their purpose, but for safety they took both. 4. Has anyone a raincoat she will lend me? 5. All who had read the play thought it just the one for our club to give. 6. Neither of us admitted being frightened, yet both were trembling. 7. One after another they climbed into the cabin of the airplane. 8. Few will deny that this is a simple exercise. 9. He said that each might have three apples, but some took four. 10. All's well that ends well.

65

Pick out all pronouns and pronominal adjectives. Tell how ~~*to what class each belongs.*~~ each is used

1. "He has returned unspoiled," said the President, turning to him with a smile. 2. My room was flooded with moonlight when I went to bed that night. 3. Whose coat is this? 4. Whatever I learned was imparted to the others. 5. Which is the prettier, yours or hers? 6. This is the brook that they told us about. 7. Will someone please close the window? 8. Then came another crash, and all jumped. 9. He cares for nobody and nobody cares for him. 10. What happened after that, no one knows, for all were too frightened to observe. 11. Whoever did this for us was a good fellow. 12. They themselves admit that these are ours. 13. Either would have satisfied me, but neither pleased the others. 14. Come, you who would prove your valor, follow me. 15. Something must be the matter with the engine.

16. I have met the enemy and they were too many for me. 17. You are among the many who visited our garden. 18. That was the great task which I was expected to perform. 19. Ask yourselves this question, my friends. 20. Ye who hear my voice, attend to what I say. 21. Thou canst not say I did it. 22. This stream flows from the spring that supplies water for the neighborhood. 23. "This," he said, "is rarer than the other." 24. Oh dear, what can the matter be? 25. One should watch his step.

6

Pick out the antecedent of each pronoun italicized.

1. When Mary proposed getting Peter a book for *his* birthday present, *her* brother cried, "But *he* already has a book!" So *they* gave *him* a box of candy. 2. The lane led to a meadow through *which* ran a little brook. 3. Each wore the colors of *her* favorite college. 4. The three persons *whose* arrival he had expected had not yet appeared. 5. The women, having placed *their* great baskets at *their* feet, had taken out the poultry, *which* lay upon the ground, *their* legs tied together, with terrified eyes and scarlet combs. 6. God has given *us* tongues wherewith *we* may say pleasant things to *our* neighbors. 7. It was a real boat, *which* had no doubt been upon the water hundreds of times, and *which* had never been intended to live in on land. 8. In a narrow lane *which* communicates with the shady street, *I* discern the rich old merchant, putting *himself* to the top of *his* speed, lest the rain should convert *his* hair-powder to paste. 9. Famous old Potomac landings, one of *which* led to Wakefield, where Washington was born, were crowded with people *who* were watching for the arrival of our hero. 10. I found bewailing women *whose* husbands were away in herring or oyster boats, *which* there was too much reason to think might have foundered before *they* could run anywhere for shelter.

7

Tell what you can about the italicized pronouns in the following sentences. Point out their expressed antecedents, or explain to what or whom they refer.

1. We called for John, Dallas, and Harry, *whom* we could see standing near the tent, to row us over to the island, *which* they did.

2. *Whoever* wants my sandwich may have it—for a nickel. 3. During the next hour we changed tires three times, *which* was not pleasant. 4. *It*[1] will be well to go prepared for rain. 5. She started the pen in an elephantine march across the sheet. *It* was a splendid round, bold hand of her own conception, a style that would have stamped a woman as Minerva's own. 6. Don't stop to change your shoes; *it* will take too much time. 7. We attended to mother's errand first; then, *this* being off our minds, we had a merry time for the rest of the afternoon. 8. *This* is the best I can do with this exercise. 9. To go or not to go—*that* is the important question. 10. *It* is rumored that there will be no school tomorrow.

8

Criticize the following sentences, then try to improve them.

1. Before the boat could reach the ship, it sank. 2. It is less than twenty years since the first house was built in this frontier town, and now it contains 20,120 inhabitants. 3. On the second day my feet got so blistered that I had to go barefoot; so I tied my shoelaces together and put them over my shoulder. 4. Have your eyes examined. If you don't need them, we will frankly tell you so. 5. She clambered back into the boat, with the help of the other girls, and took off her shoes, and for the rest of the way to shore they were very quiet because they were so frightened. 6. He said he saw the fisherman as he was crossing the meadow. 7. A carpet sweeper is a contrivance for picking up dust and scraps from the floor when it is rolled back and forth. 8. I have often seen an advertisement picturing a little chicken, underneath which are the words "Hasn't scratched yet;" nevertheless one of the first lessons the mother hen teaches them is how to scratch. 9. The king had appointed councilors before the colonists sailed from England; but instead of making known their names, he gave strict orders that they should be placed in a sealed box not to be opened till they reached America; and, curiously enough, when the names were taken from the box, John Smith was found among them. 10. Mr. Brown declares that it was his inexperience which caused Mr. Green so much trouble.

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[1] NOTE.—*It*, in this sentence, is the grammatical subject. *To go prepared for rain* is called the logical subject.

9

Remembering that a pronoun should agree with its antecedent in number and gender, criticize the following sentences, then try to improve them.

1. I think that dog has a thorn in its paw, for see how he limps. 2. Then the two boys, each in their own way, tried to tell how it happened. 3. All these varieties of roses are beautiful, but the person who has seen but one of them cannot believe that anything could be more beautiful and therefore they will take no chances with anything different. 4. The captain is sure that the team is doing their best. 5. Every woman has their own idea as to how a dining room should be furnished. 6. He named it Skim, and all who took a ride in the boat said she was well named. 7. Has everybody checked their trunk? 8. Tom is the kind of person who turns to books when they have a few minutes to spare. 9. Let everybody who wants to go hold up their hand. 10. The jury, with all the evidence before them, was unable to reach a verdict.

10

Explain the case of each personal pronoun by telling how it is used, whether as subject of a verb, object of a verb, or in some other way.

1. You may go. 2. I will help you. 3. He will tell you the answer. 4. So it was you, after all. 5. You who doubt my word, what proof of my honesty can I give you? 6. Let's you and me go together. 7. If you cannot find yours, take mine. 8. The President himself signed our petition. 9. We gave ourselves a treat in honor of our leader's success. 10. To us who have always lived here, the beauty of our little town is not apparent. 11. Although the task seems too difficult for us, we will do our best. 12. He gave each of us—Will, Harry, and me—three dollars. 13. Did you say that it was your turn? 14. His was damaged, so we lent him ours. 15. You and I were with her when they sold her the car. 16. The doctor carried him home in his arms. 17. Here, you, where are you going? 18. It must have been he and I to whom he referred. 19. We ourselves will attend to it. 20. They gave him and me more firewood than we could carry away.

11

Choose between the pronouns in parenthesis and give a reason for your choice.

In determining whether the nominative or the objective case is called for, it sometimes helps to rearrange a sentence in such a manner that the part which the pronoun plays is more apparent. When (*Who, whom*) *are you going to take?* is changed to *You are going to take* (*who, whom*)*?* it becomes evident that the interrogative pronoun is the object of *to take* and should be in the objective case.

1. She and (me, I) are old friends. 2. If it wasn't (he, him), it must have been (I, me). 3. Do you know (whom, who) I can get to do it? 4. (Who, whom) did you say bought the house? 5. We did it all alone—just (us, we) two, without help from anyone. 6. (Who, whom) did he mention first? 7. (Whom, who) did you say to ask for the key? 8. You and (him, he) I trust, but not the others. 9. Who should go first, you or (I, me)? 10. Are you sure it was (them, they)?

12

The italicized words in the following sentences are prepositions. Which of the pronouns in parenthesis could be correctly used?

1. The contrast *between* (he, him) and his brother is great. 2. Others *besides* Donald and (me, I) came early. 3. Big boys *like* you and (I, me) should not throw stones at chickens. 4. It was left *to* Mr. Crumb and (me, I) to select an appropriate gift. 5. She gave the letters *to* (him, he) and (I, me) to mail. 6. This is *between* you and (I, me, he, him, she, her, they, them). 7. (Who, whom) are you going to vote *for?* 8. (Whom, who) shall we turn *to* for help? 9. Let the badge be worn *by* (he, him) who wins the contest. 10. Give this *to* (whomever, whoever) needs it most. 11. (Who, whom) are you going *with?* 12. *To* (we, us) New Englanders, Thanksgiving Day means much. 13. (Who, whom) did he give it *to?* 14. (Whom, who) to cheer *for* was hard to decide. 15. Everyone *except* (she, her) and (I, me) applauded the speaker. 16. *For* (he, him) and his followers we had great respect.

13

Choose between the pronouns in parenthesis.

In determining whether to use the nominative form or the objective form, it is sometimes necessary to take into account ghostlike words which do not appear though their presence is felt. For example, in *He swims better than (I, me)* we take into account a ghostlike verb; for the sentence completed would be *He swims better than I swim.*

1. You helped win the game quite as much as (we, us). 2. You are not so old as (me, I). 3. Guess (who, whom) he has engaged as chauffeur. 4. My two sisters, though younger, are taller than (me, I). 5. He wrote Hal and (me, I) a long letter. 6. The rest had reached the same conclusion as (us, we). 7. (Who, whom) did you ask to see? 8. (Whom, who) shall I say called? 9. Let's measure to see who is the taller, you or (I, me). 10. (Who, whom) should you say ought to have it? 11. The gentleman (whom, who) I had been advised to see was not in town. 12. If I were (she, her), I'd accept the offer. 13. If anyone likes watermelon, it's (me, I). 14. I wonder (who, whom) it can be. 15. (He, him) it was (who, whom) we finally chose. 16. (Whom, who) do you think I am? 17. Some may buy, but it will not be (we, us).

14

Explain why each of the following sentences is incorrect.

1. Him and I always took care of the chickens. 2. This pleased Mr. Cole and I more than it did the rest. 3. It was them, sure enough. 4. He told Dick and I all about it. 5. Mother worries about me studying so late at night. 6. Who are you going to stay with while in town? 7. Let's you and I hide in the garage. 8. It would be a lucky thing for you and I if some obliging person should give us a ride. 9. If anybody is going to help us, it's him. 10. Are we not the best of friends, you and me?

15

In the following sentences the clauses containing relative pronouns, and therefore called relative clauses, are italicized. Find *the relative pronoun in each clause and tell how it is used, whether as subject of a verb, object of a verb, or in some other way.*

In determining how a pronoun is used it helps, sometimes, to rearrange the words in the clause in which the pronoun appears. Thus *what I paid for him* may be rearranged to read *I paid what for him.*

1. Once upon a time there was a coffee-planter in India *who wished to clear some forest land for a coffee planting.* 2. The fisherman *whom we had engaged for the day* was at the landing long before we were up. 3. We all wondered *who the tall stranger could be.* 4. A boy *whose name we did not learn* brought the kitten to our door late that night. 5. The gentleman *to whom the letter was addressed* opened it with trembling fingers. 6. You may have the violin for *what I paid for it.* 7. The narrow passage *through which we entered the cave* was not discovered by the pirates pursuing us. 8. To *whoever gets there first*, I'll give a dime. 9. I begged the man *by whose side I was standing* not to let him go. 10. He opened his basket and ate for his breakfast *what his mother had intended for his supper.*

16

We were going in a carrier's cart. The cart left in the morning after breakfast. By employing a relative pronoun, these two sentences may be made into the single sentence *We were going in a carrier's cart which left in the morning.*

Combine each pair of sentences, employing a relative pronoun.

1. My cravats were bows. The bows fastened to my collar with a rubber loop. 2. Charles Lamb was a small, flat-footed man. His eyes were of different colors. 3. The sky was now overcast. For many days it had been remarkably clear. 4. The waiter brought the gentleman a bill of fare with surprising promptness. I suppose he knew him well. 5. The Micawber family were lodged in a little tumble-down public house. In those days its protruding wooden rooms overhung the river. 6. At length night came upon us, and a cold wind. The wind was followed by a drizzling rain. 7. Where the trees thicken into a wood, the fragrance of the wet earth and rolling leaves fills my soul with delight. The leaves are kicked up

by the horse's hoofs. 8. For a long time they watched a tiny little fellow. The little fellow had two toy balloons and a flag. 9. He gave a backward glance to the men and then plunged in. The men were holding the rope tied to his body. 10. Horses for sale were tied in rows, their forelegs on the pavement, their hind legs in the street. In this position they occasionally nipped by the shoulder little boys who were passing on their way to school.

17

Correct the following sentences:

1. I think it's color is blue, but its so faded by the sun that I can hardly tell. 2. Them apples look ripe to me. 3. Who's turn was it to laugh then? 4. The other fellow and myself were in too great a hurry. 5. Somebodies lost their cap overboard. 6. They bought theirselves boots and overcoats. 7. Whose afraid? Not me. 8. Is this your's or ours? 9. It was Napoleon hisself. 10. The canoe righted its self immediately. 11. Are them yourn, Sam? 12. Yourself and your family are invited to attend our opening sale.

18

Answer the following questions:

1. What, in general, is the difference between nouns and pronouns? 2. What is meant by the "antecedent" of a pronoun? 3. What general rule applies to pronouns and their antecedents? 4. What is meant by first person, second person, and third person? 5. Why are personal pronouns so called? 6. Which is the largest class of pronouns? the smallest? 7. What is a pronominal adjective? 8. What kind of pronoun is used in designating or pointing out? in relating a group of words in which it appears to the rest of the sentence? 9. What is the difference in meaning between *its* and it's? between *whose* and who's? 10. Is it ever correct to say *him and I?*

VI

ADVERBS

Adverbs are words which serve as modifiers of verbs, adjectives, and adverbs.

The pilot walked *slowly* down the field.
The day was *too* misty for flying.
A crowd gathered *very* quickly.

The italicized words are adverbs. *Slowly* modifies the verb *walked, too* the adjective *misty, very* the adverb *quickly.*

Resemblance to adjectives. Adverbs resemble adjectives in that they are used as modifiers. They differ in that adjectives are used with substantives, while adverbs are used with verbs, adjectives, and adverbs. Many adverbs are derived from adjectives. From *clear* comes *clearly;* from *systematic* comes *systematically.* Sometimes a word serves now as adjective, now as adverb.

Adjective use	*Adverbial use*
They took a *fast* train.	Rain was falling *fast.*
The orchestra played a *lively* tune.	Step *lively*, please.
It is my *only* chance.	I saw *only* three crows.

Sometimes a noun is used as an adverb. In the sentences *I am going home* and *Fred arrives tomorrow,* the words *home* and *tomorrow* are nouns. Although they are used adverbially, for each modifies a verb, they are not called adverbs; we say of them that they are "nouns used adverbially." (Ex. 1, 2)

Kinds of adverbs. That adverbs are numerous and serve many purposes is best shown, perhaps, by the names sometimes applied to different groups. There are adverbs of time, such as *now, soon, then, presently;* adverbs of place, such as *there, here, out, yonder;* adverbs of manner, such as *quickly,* *carefully, hesitatingly;* adverbs of degree, such as *very, rather, almost, entirely.* Another term used in talking about adverbs is interrogative. *Why* and *where* in the sentences *Why are you laughing?* and *Do you know where we are going?* are interrogatives. Because adverbs so often answer the questions *how, when,* and *where,* they are sometimes called "how, when, and where words."

To *yes,* and *no* is sometimes given the name responsives. They are classed as adverbs, though each is in reality a complete sentence, or the equivalent of one. When, in reply to the question *Are you going?* one says *Yes,* it is as if one said *I am going.* Notice that in such a sentence as *Yes, I am going,* the responsive is set off by a comma.

Perhaps the oddest of all words classed as adverbs is *there,* as used in the sentence *There will be dancing.* What does *There* mean? What does it do? These are hard questions. *There,* so used, is sometimes called an expletive, a term derived from a Latin word meaning *to fill out. There,* without adding to the meaning, fills out the sentence. Because it is often placed before a verb, where the subject is usually found, those who have not studied grammar sometimes treat it as if it were a noun and in the singular number. They say *There was three roads leading to Boston* when they should say *There were three roads leading to Boston;* for the subject of the verb is *roads,* and *roads* is in the plural number.

Another little group of adverbs, to which *however, nevertheless,* and *indeed* belong, are peculiar in that sometimes they are used almost independently, or as if modifying not a single word but a group of words making a statement or asking a question. They remind us that the definition found at the beginning of this chapter, like many other definitions found in grammars, is not complete.

This plan, *however,* was soon abandoned.
Nevertheless we soon found a way.
The result, *indeed,* was most satisfactory.

For such adverbs, rather loosely held in the sentence, and not closely attached to any particular word, no good name has been found. Because they are often placed at the beginning of sentences to link them to what goes before, they are sometimes called introductory adverbs.

It is not important that the names given to different groups of adverbs be remembered. They have been enumerated mainly to show the wide range of adverbial uses. (Ex. 3)

Comparison. Some adverbs, like adjectives, may be compared, the comparative and superlative degrees being formed by the endings *er* and *est*, by means of *more* and *most* or *less* and *least*, and by means of separate words.

Lively, livelier, liveliest
Rapidly, more rapidly, most rapidly
Badly, worse, worst
Little, less, least

Common errors. The following errors are somewhat common in careless speech and writing:

1. *Anywheres*, *nowheres*, *somewheres*, *someplace*, and *alright* are not found in the dictionary. The accepted forms are *anywhere*, *nowhere*, *somewhere*, *some place*, *all right*. Instead of *He must have left it someplace*, one should say *He must have left it somewhere*.

2. Adjectives are carelessly used for adverbs and adverbs for adjectives. *Sure* is an adjective, *surely* an adverb; yet how commonly one hears a sentence like this: *We sure did have bad luck*. *Good* is an adjective, yet we are apt to say *She swims pretty good, for so young a girl*. *Nicely* is an adverb, yet occasionally one hears *How nicely it looks*, though we should not think of saying *How prettily it looks* but *How pretty it looks* or *How pretty it is*.

In this connection perhaps attention should be called to the fact that *good* and *well* are not identical in meaning. When, in reply to *How are you?* one replies *I'm feeling pretty good*, the meaning is clear enough; yet, strictly speaking, *good* refers to morals, and not to health.

Many words are used both as adjectives and adverbs, and even where our language provides both an adjective and an adverb, as *quick* and *quickly*, the adjective, in some instances, seems to be displacing the adverb. *Run for the doctor—quick!* we say. We have all seen traffic signs reading *Schoolhouse ahead. Go slow*, though some signs read *Go slowly*. (Ex. 7)

3. The uneducated, and some who know better, have a way of doubling negatives. This is illustrated in the sentence *I don't want no more*, in which the contraction *n't* and *no* both contain the negative idea. The sentence should read *I don't want any more* or *I want no more*. Sometimes *not*, usually in contracted form, is used unnecessarily, as in the sentence *It was now so dark that we couldn't hardly see the path*. This should read *It was now so dark that we could hardly see the path*. (Ex. 6)

4. Errors sometimes occur through the improper placing of an adverb. There is no one place where the adverb must be put. Notice the following sentences, in which the verbs are italicized:

> We *walked* rapidly.
> I never *saw* one.
> They *did* not *return*.
> Cautiously, crawling on his hands and knees, the spy *advanced*.

In the first, the adverb follows the verb it modifies; in the second, it precedes it; in the third, it is tucked between the two words which form the complete verb; in the last, eight words separate the adverb from the verb it modifies. But here are sentences which show that sometimes it makes a difference where the adverb is placed:

> He agreed to go *instantly*.
> He agreed *instantly* to go.
> He answered all the questions that were asked him *promptly*.
> He answered *promptly* all the questions that were asked him.

An adverb should be so placed that there can be no doubt as to what it modifies. (Ex. 4, 5)

Summary

Adverbs are words used as modifiers of verbs, adjectives, and adverbs. Some words are used both as adjectives and as adverbs. Some nouns are used adverbially. Among names employed to designate different kinds of adverbs, the most useful are *responsive*, *interrogative*, *expletive*, *introductory*. Many adverbs, like adjectives, have degrees of comparison.

Among common errors are the following: (1) the use of corrupt forms (*somewheres*, etc.); (2) the use of an adjective where an adverb is called for; (3) the doubling of negatives; (4) the improper placing of adverbs.

In talking about adverbs, no new grammatical terms are used except *responsive*, *introductory*, and *expletive*, and these are not very important.

Adverbs
- Kinds
  - Those expressing time, place, manner, degree—the ordinary kind
  - Interrogative (*why*, *how*, etc.)
  - Responsive (*yes*, *no*)
  - Expletive (*there*)
- Property : Degree
  - Positive
  - Comparative
  - Superlative
- Use : To modify verbs, adjectives, adverbs

EXERCISES

1

Pick out the adverbs.

1. Flow gently, sweet Afton. 2. He never explained a defeat. 3. Slender racing shells and motor boats dart here and there. 4. Smoke looks out from chimneys, but finds no wind for comrade. 5. There are several thousand kinds of ants. 6. "Your mother," he said, "was a very good woman." 7. I very nearly lost my balance. 8. Where are you going? 9. Yes, I am a burglar. 10. In the tall grass and behind trees, figures leaped up and dashed away. 11. I see him only

occasionally. 12. You know how fond I am of ice cream. 13. On his first four trips to the plate, he hit safely, twice sending the ball over the fence. 14. The workmen, therefore, were told not to report until they were notified. 15. You will soon be a very important personage. 16. He switched on the port and starboard lights and the masthead lanterns, then lashed the wheel while he went below for supper. 17. Why don't you get someone to help you? 18. A character is a completely fashioned will. 19. No, you cannot have all the cake; take just one piece. 20. All the maids who went there refused to stay because it was so cold and lonely and so far from the movies.

2

Write the adverbs corresponding to the following adjectives. Immensely, *for example, corresponds to* immense. *Be careful about spelling.*

awful, visible, merry, majestic, capital, enthusiastic, idle, lofty, true, ideal, cool, lucky, icy, mechanical, manful, external, comic, literal, trustful, pretty.

Write adverbs made from the following nouns. Be careful about spelling.

accident, alphabet, wonder, might, system, melody, miracle, metaphor, intellect, confidence, athlete, incident, moment, mist, method.

3

Find, in the sentences below, an example of each of the following:

(a) an adverb modifying a verb
(b) an adverb modifying an adverb
(c) an adverb modifying an adjective
(d) an adverb modifying a predicate adjective
(e) four adverbs coming one after another
(f) a verb with an adverb before it and another after it
(g) an adverb separated from the verb it modifies by all the rest of the sentence
(h) an adverb used almost independently

(i) a verb modified by three adverbs

(j) a noun used adverbially

1. The blaze was very quickly extinguished. 2. He always answered promptly. 3. He is not so very badly hurt. 4. This, however, proved more difficult than we anticipated. 5. We are going home tomorrow. 6. He often gives away his lunch. 7. They serve very good salads. 8. Instantly, for there was not a second to lose, we all jumped. 9. In the modern world, the most important of all raw materials is power. 10. The road to the top is always open. 11. He had done this once or twice before.

4

The italicized adverbs are not well placed in the following sentences. Try to improve each sentence.

1. The yielding period of this strawberry extends *almost* over six weeks. 2. We have *only* been manufacturing this product two months. 3. They are working hard with the thought *surely* of passing the September examinations. 4. The wind drove all the clouds *away* that the storm had gathered. 5. The expert wrestler can *practically* throw his antagonist in any way that he chooses. 6. He is still trying to decide matters in regard to which we *long ago* made up our minds. 7. Be *only* satisfied with the best. 8. I will *kindly* ask you to be seated.

5

Show that in the following sentences the meaning depends on where only *is placed.*

1. She only was absent four days. She was absent four days only.

2. Trucks should be parked on this side only. Trucks only should be parked on this side. Trucks should only be parked on this side.

3. I only had pennies. I had pennies only. Only I had pennies.

4. Tom only passed in physics. Tom passed in physics only.

5. Oak and ash only are used for this purpose. Oak and ash are used for this purpose only.

6. Write the address on this side only. Write only the address on this side.

7. I only took one. I took one only. Only I took one.

6

Criticize the following. Remember that ain't, *a contraction of* am not *and* are not, *and sometimes used for* is not, *is classed by the dictionaries as "illiterate." This means that it is a word we had better not use.*

1. Don't you know no better than to say *ain't?* 2. I won't never do it again. 3. I can't find Mary nowhere. 4. It ain't going to rain no more. 5. How can I give you money when I haven't none? 6. We couldn't hardly see which way to go. 7. I didn't get only a few bruises in that tussle. 8. I didn't hardly expect a letter from you before Thursday. 9. Don't you go to school no more? 10. Don't none of you know how to do this example? 11. He couldn't hardly write his name. 12. Tom hasn't come, and I shouldn't wonder if he hadn't forgotten all about it. 13. He wouldn't do such a thing, and you wouldn't, neither.

7

Criticize the following. Do any of the sentences seem correct, or should all be changed?

1. I sure did think the roof was falling. 2. My rosebushes have an unusual large number of blossoms, this year. 3. If you have a yarn to tell, tell it good. 4. Sure I took it; why shouldn't I? 5. How nicely all your flowers look. 6. Don't you think he is awful clever? 7. We are happy to learn that others, working entirely independent of us, have reached the same conclusion. 8. How sweetly this tastes. 9. Oh, I'm feeling pretty good; how are you? 10. All my plants came through the winter fine.

VII

PREPOSITIONS

Prepositions are words used to connect substantives with other words and show how they are related.

She told them a story *about* three bears.
The men returned *in* the morning.

About and *in* are prepositions. *About* links the noun *bears* to the noun *story*. *In* links the noun *morning* to the verb *returned*.

Objects of prepositions. The substantive which a preposition relates to some other word is called its object. In the sentences used for illustration, *bears* is the object of *about* and *morning* the object of *in*. A word thus serving as object is said to be in the objective case; and when a pronoun having case forms is employed as object, its objective case form is used. We say *They gave it to him and me*, not *They gave it to he and I*. A preposition may have as its object a group of words used like a noun. In the following sentences the italicized word-groups are objects of prepositions.

Give the dog to *whoever wants it*.
I am interested in *what you are doing*.

Ordinarily the preposition precedes its object, but there are exceptions.

Whom shall I ask *for?*
What is it made *of?*

The object of *for* is *Whom;* the object of *of* is *What*. (Ex. 1)

Prepositional phrases. A preposition and the word or words which serve as its object form a prepositional phrase. In the sentence *She told them a story about three bears*, the words *about three bears* form a prepositional phrase. When a prepositional phrase modifies a substantive, it is called an adjective phrase. When it modifies a verb or, more rarely, an adjective or an adverb, it is called an adverbial phrase.

A squadron *of planes* appeared. (Adjective phrase)
Those *of the boys* who are ready may go. (Adjective phrase)
He stood *in the doorway.* (Adverbial phrase)
This road is shorter *by two miles* than the other. (Adverbial phrase)

(Ex. 2–4)

Skillful use of prepositions. Prepositions form but a small group, perhaps a hundred words, and of this number not more than half are in frequent use. The most commonly employed are the following:

at, in, into, on, of, to, by, with, for, from, through, after, before, between, behind, besides, below, across, except, during, concerning, till, until.

They are simple words, and mistakes in their use are not common except on the part of those to whom English is a foreign language. Here are a few matters, however, which call for attention:

1. *Prepositions used wastefully.* In the sentence *I don't remember of doing it*, the *of* is unnecessary. *Behind the hedge* and *in back of the hedge* are identical in meaning; why use three words when one suffices? *What are you doing that for?* is not so trim and swift a sentence as *Why are you doing that?*

2. *Prepositions confused. He fell into the water* and *He fell in the water* do not, strictly speaking, convey the same meaning. One must be out of the water before he can fall *into* it. He may fall *in* the water, perhaps, after wading in. *Come in the house,* strictly speaking, means something like this: *Put the house about you and come.* A mother should say to her children, when she calls them, *Come into the house.* Yet she may say *Come in, now,* or *Come in to dinner. In,* thus employed, is an adverb. Think what this means: *Tom took Mary into dinner.*

Between is correctly used when two only are concerned, as in the sentence *The apples were divided between Charles and me.* *Among* is correctly used when more than two are concerned, as in *The apples were divided—or distributed—among the boys.* Remember, too, that one should not say *The orchestra played between each act.* To be logical, one should say *The orchestra played between the acts.*

Different than is incorrect according to best usage. *Different from* is the proper expression. And one should say *Objections were raised to this plan*, not *Objections were raised against this plan.*

3. *Prepositional phrases carelessly placed.* A familiar illustration of a sentence in which a phrase is carelessly placed is this: *I saw a man driving a car with a wooden leg.*

(Ex. 5, 6)

This section is too brief to call for a summary. In talking about prepositions, no new grammatical terms are needed unless it be *prepositional phrase, adjective phrase, adverbial phrase.*

Prepositions	Kinds:	One kind only
	Use:	To link substantives to other words and show how they are related.

EXERCISES

1

Pick out the prepositions. Pick out the object of each preposition.

1. The king threw his toothbrush at the palace cat. 2. Numerous samples of yellow silk were brought for our inspection. 3. The king fell ill after eight helpings of grape marmalade. 4. At the foot of every crosstown street is a bonfire of sunset. 5. At this moment the Unicorn sauntered by them, with his hands in his pockets. 6. A double drop is made by fastening two parachutes together with a rope. 7. A plum tree blossoms in the yard; blue smoke rises from a chimney. 8. Some day airplanes will be used in the work of spotting

and fighting fire. 9. As the wheels hit the muddy field, they sank down below the mud and made a rut which caused the plane to turn over on its nose with the tail up in the air, breaking one of the tips of the propeller. 10. The steps of the ladder creaked as an enormous head appeared on the level of the floor.

2

Pick out the prepositional phrases. Tell what each phrase modifies.

1. Nations hung upon his words. 2. Boats of every description dotted the water of the ever narrowing stream. 3. You wing your arrows with the feathers of unknown birds. 4. The long, beautiful gray shape of the dirigible floated in stately circles. 5. The wind had dropped to a fitful breeze and only a ripple was on the surface of the Thames. 6. He boasted that he drove a swarm of bees across the American continent without losing a bee. 7. At that hour a warm rosy light floods the city. 8. Whom shall we address the letter to? 9. Through the clear morning air I could hear the roosters crowing vaingloriously from the barnyard, and the robins were singing, and occasionally from the distant road I heard the rumble of a wagon. 10. And Jehovah appeared unto him by the oaks of Mamre, as he sat in the tent door in the heat of the sun.

3

Pick out the prepositional phrases in the following passage from Irving's Sketch Book *and tell what each phrase modifies.*

1. I found myself in a lofty antique hall, the roof supported by massive joists of old English oak. 2. It was soberly lighted by a row of Gothic windows at a considerable height from the floor and apparently opening upon the roofs of the cloisters. 3. An ancient picture of some reverend dignitary of the church in his robes hung over the fireplace. 4. Around the hall and in a small gallery were the books, arranged in carved oaken cases. 5. They consisted mainly of old polemic writers, and were much more worn by time than use. 6. In the center of the library was a solitary table with two or three books on it, an inkstand without ink, and a few pens parched by

long disuse. 7. The place seemed fitted for quiet study and profound meditation. 8. It was buried deep among the massive walls of the abbey, and shut up from the tumult of the world. 9. I could only hear now and then the shouts of the schoolboys faintly swelling from the cloisters, and the sound of a bell tolling for prayers, echoing soberly along the roofs of the abbey. 10. By degrees the shouts of merriment grew fainter and fainter, and at length died away; the bell ceased to toll, and a profound silence reigned through the dusky hall.

4

Find, in the sentences given below, the following:

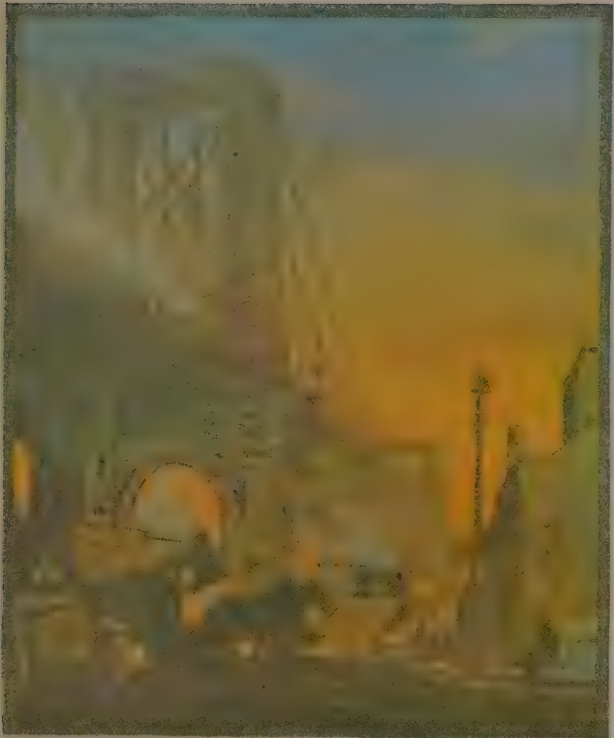
(a) an adjective phrase
(b) an adverbial phrase
(c) an adverbial phrase at the beginning of a sentence
(d) an adverbial phrase at the end of a sentence
(e) an adjective phrase at the end of a sentence
(f) a phrase modifying an adjective
(g) a verb modified by two phrases, one before it, one after
(h) two prepositions having the same object
(i) a preposition having two objects
(j) a preposition having as its object a group of words containing a subject and a predicate

1. Her dark eyes shone with determination. 2. He liberated the thoughts of other men. 3. There stood the four glasses, full of sparkling water. 4. At that moment came, with unexpected suddenness, the long-awaited crash. 5. In the morning we broke camp. 6. These certificates must be returned on or before Monday. 7. The life preservers were given to women and children only. 8. On a certain rainy day a single hired hack drove up to the main entrance of the old mansion. 9. This is for whoever gets it. 10. On the afternoon of our tale, a small, round table, as black as ebony, stood in the center of the room, sustaining a cut-glass vase of beautiful form and elaborate workmanship.

5

Improve the following sentences:

1. She smiled when I expressed admiration for her needlework in stilted French, and beckoned me to come in. 2. It is no longer be-



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lieved that Lincoln wrote his speech while riding to Gettysburg on a scrap of paper. 3. He went strolling down the lane with a smile. 4. This was taken from the dress Marie Antoinette wore at her execution by an eyewitness. 5. He conducted me to a little chapel where all his ancestors had been married for centuries. 6. Lewis Taylor's back was strained by lifting the latter part of last week. 7. Take one of these powders on retiring in a little water. 8. It still poured, and Uncle Henry started out to feed the cows with an umbrella. 9. Mr. Crane lost a valuable cow last week; she fell into a hole on her back. 10. The hound was making a desperate attempt to get his forepaws over the side of the boat, at the same time seizing the rope that held the boat in his teeth.

8

Improve the following sentences:

1. We ran round the table between each course to keep our appetites keen. 2. This puppy seems different than all the rest. 3. Where are you going to, my pretty maid? 4. He keeps raising objections against everything proposed. 5. The chauffeur of today is a different type than the old-time coachman. 6. There is a little open space between each petal, which enhances the beauty of the blossom. 7. There are many other ways of doing it, of which I know nothing about. 8. The pennies were divided between the four boys. 9. Who are these for? 10. It is not for you and I to say who shall be sent for in case of sickness.

VIII

CONJUNCTIONS

Conjunctions are connectives which serve to join single words or groups of words.

He plays golf *and* tennis.
The package must be in the car *or* on the porch.
We shall start tomorrow *if* it is pleasant.

The italicized words are conjunctions. *And* joins two words, *golf* and *tennis*. *Or* joins groups of words, the two phrases *in the car* and *on the porch*. *If* joins two groups of words, the clauses *The package must be in the car* and *it is pleasant*.

The principal conjunctions are found in the following groups. Notice that some of the words in the last group are used also as adverbs.

1. and, but, for, or, nor, so, still, yet
2. as, if, lest, since, than, that, although, because, unless, whether
3. after, before, till, until, then, when, where, while, whenever, why, how

Conjunctions distinguished from other parts of speech. Conjunctions differ from prepositions in that a preposition always has an object, a conjunction never.

I will wait *for* the others. (Preposition)
We can go now, *for* all are ready. (Conjunction)

For is a preposition in the first sentence only, since only in this sentence has it as object. Note the comma before *for* in the second sentence. It helps the reader to see at once that *for* is a conjunction.

Many words are used both as adverbs and as conjunctions.

Where are you? (Adverb)
We soon reached Portland, *where* John lives. (Conjunction)

A word is called an adverb only when it is a modifier. It is called a conjunction when it serves, as in the second sentence, as a connective. In a previous chapter attention was called to such adverbs as *moreover*, *nevertheless*, *therefore*, *however*, which often stand at the beginning, or near the beginning, of a sentence, linking it to a previous sentence. They are sometimes called conjunctive adverbs.

The relative pronouns *who*, *which*, *what*, and *that* resemble conjunctions.

1. Carpenters had been engaged. They failed to come.
2. Carpenters had been engaged *but* they failed to come.
3. Carpenters who had been engaged failed to come.

The two assertions in (1) are joined in (2) by a conjunction. In (3) we note two word-groups, the clauses *Carpenters failed to come* and *who had been engaged*. It is the pronoun *who* which relates the second of these clauses to the first. A pronoun thus employed is sometimes called a conjunctive pronoun. (Ex. 1, 2)

Kinds of conjunctions. Conjunctions are of two kinds, coördinating and subordinating.

Thunder *and* lightning terrify me.
They built a fire *but* rain put it out.

In the first sentence the conjunction joins two words in the same grammatical construction. That is, they are used in the same way—as subjects of *terrify*. They are therefore of equal importance; they are of the same order. They are coördinate. Similarly, in the second sentence, *but* joins two clauses that are coördinate—one as important as the other. *And* and *but* are coördinating conjunctions. A coördinating conjunction is one that joins words or groups of words that are of the same order, or are in the same grammatical construction.

They came *when* I called.
You may keep the ball *if* you find it.

The conjunction in the first of these sentences does not connect word-groups of the same order. Could the word-groups speak, *They came* might say to *when I called*, "You are less important, for you are but a dependent, a subordinate, an adverbial modifier. I make the principal statement; I alone could stand by myself." *If*, in the second sentence, is a part of a dependent word-group, subordinate to *You may keep the ball*. *When* and *if* are subordinating conjunctions. A subordinating conjunction is one which joins word-groups of unequal rank—a modifying clause to one which it modifies. (Ex. 3, 4)

Certain conjunctions are often used in pairs, and when so used they are called correlating conjunctions. Note the use of *both—and*, *either—or*, *neither—nor*, *although—yet*, *whether—or*, and *if—then* in the following sentences:

They decided to take *both* John *and* David.
They decided to take *either* John *or* David.
They decided to take *neither* John *nor* David.
Although they started last, *yet* they arrived first.
Whether they have been delayed *or* have forgotten to come, I cannot tell.
If they have been delayed, *then* why have they not telephoned?

Skillful use of conjunctions. Conjunctions, like prepositions, seem to be a simple part of speech; yet to employ them correctly and skillfully requires a knowledge of what is good usage, and sometimes an exercise of judgment.

1. *Like, as if, like as if*. *Like*, it is pretty well agreed, should be used only as a preposition, not as a conjunction.

It looks *like* rain. (Right)
It looks *as if* it might rain. (Right)
It looks *like* it might rain. (Wrong)

In the sentence *It looks like as if it might rain*, the word *like* serves no purpose whatever. (Ex. 7)

2. *Without, unless*. It is agreed, pretty generally, that *without* should be used as a preposition only.

You cannot go *without* permission. (Right)
You cannot go *unless* you have permission. (Right)
You cannot go *without* you have permission. (Wrong)

3. *Different from, different than. Different from* is always the correct form, according to best usage.

This seems different *from* all the others. (Right)
This seems different *than* all the others. (Wrong)

4. *No sooner . . . than, no sooner . . . when.* The former is correct.

No sooner had we landed *than* the storm broke. (Right)
No sooner had we landed *when* the storm broke. (Wrong)

5. *That, when. That* is a shadowy conjunction, so shadowy it is not missed, sometimes, when omitted. Thus we say either *It is time we started* or *It is time that we started.* Nevertheless *that* is a useful conjunction, better often than others which, while joining word-groups, convey ideas, as does *when*, which carries the idea of time.

It seems but yesterday *that* vacation began. (Right)
It seems but yesterday *when* vacation began. (Wrong)
It was five years ago *that* we sold our farm. (Right)
It was five years ago *when* we sold our farm. (Wrong)

6. *As, because, for, since.* Notice how many different meanings *as* may have.

As I was walking to town, I met mother.
As it was growing dark, we turned back.
You may do *as* you like about it.
This is as far *as* I can go.

On the other hand *because,* a sturdy word, conveys but one meaning. The same is true of *for,* when used as a conjunction. *Since* has two meanings, but it is never used in a way which leaves its meaning in doubt. *As, because, for,* and *since* have one meaning in common.

I turned back (*as, because, for, since*) it was growing dark.

Whichever one of the words in parenthesis is retained, the meaning of this sentence is clear. But it is well to remember that *as*, having so many different meanings, is likely to occur in our speech very frequently, and that its constant repetition may become unpleasant. It is well to remember, also, that *as* is the weakest of the four conjunctions conveying the idea of cause. It is better, when this idea is to be conveyed, to use one of the others. (Ex. 5)

7. *Reason . . . because, reason . . . that.* It is difficult for some to see that the first of the following sentences is better than the second.

The reason we turned back was *that* it was growing dark.
The reason we turned back was *because* it was growing dark.

The strong conjunction *because* is not needed, for the *I'm-going-to-explain-why* idea is contained in the words *reason was.*

8. *Neither—nor, neither—or. Nor* should always be used with *neither.* Notice that both words begin with *n.*

Neither food *nor* shelter had been provided. (Right)
Neither food *or* shelter had been provided. (Wrong)

9. *That, where, how. Where* and *how* are incorrectly used for *that.*

I read in yesterday's paper *that* there had been another submarine disaster. (Right)

I read in yesterday's paper *how* there had been another submarine disaster. (Wrong)

I read in yesterday's paper *where* there had been another submarine disaster. (Wrong)

Summary

Conjunctions are connectives which serve to join single words and also groups of words. They differ from prepositions in that prepositions always have objects, and from adverbs in that adverbs are always modifiers. In the service they perform, they are a little like relative pronouns. There are two kinds: coördinating, joining words or groups of words of equal rank; subordinating, joining dependent (or subordinate) word-groups to other words or word-groups which they modify. A few conjunctions, like *either—or*, are used in pairs, and when so used are called correlating conjunctions.

The only new words needed in talking about conjunctions are *coördinating, subordinating, correlating,* and these are employed but seldom.

- Conjunctions
  - Kinds
    - Coördinating
    - Subordinating
    - Correlating
  - Use
    - To connect single words or groups of words

EXERCISES

1

Pick out the conjunctions.

1. Whistles and horns are blowing and everybody is cheering. 2. It was thirty below zero, but he put on his snowshoes and climbed the hill, followed by his black cat. 3. It was two or three hours past noon when I took my departure, walking by the side of my little cart. 4. The last place we saw before the fog and darkness shrouded everything from our eyes was Plymouth, which we espied through a little hole in the fog while we were flying over the English Channel. 5. She knew what mercy she might expect from the wolf pack if they attacked in the snow. 6. He could see that the kitchen lamp was burning and that his mother stood in the doorway. 7. The road led over downs where corn was growing, but where neither tree nor hedge was to be seen. 8. We could not tell whether he was frightened or was merely pretending to be afraid. 9. He turned on the lights, for it was getting dark. 10. We shall start tomorrow unless we hear better news from home.

2

Tell whether each italicized word is used as an adverb, a preposition, or a conjunction. Remember that a preposition always has an object.

1. Is there a letter *for* me? 2. Let's build a fire, *for* they will be cold after their long ride. 3. This had never happened *before.* 4. *Before* you go, please call on Mr. Brown. 5. Tom looked sheepish as he stood *before* the Judge. 6. *After* it had been overhauled, the engine ran much better. 7. There was a noisy celebration *after* the game. 8. All *but* one signed the petition. 9. We urged him, *but* he stubbornly refused. 10. And what happened *then?* 11. If this is true, *then* we may start at once. 12. This is the place *where* we turn off. 13. *Where* are we going? 14. *When* shall we three meet again? 15. I have seen the time *when* I should have been glad of such an opportunity. 16. Have you seen him *since* last Monday? 17. No, I have not seen him *since* he left school. 18. Wait *until* twelve o'clock. 19. Wait *until* you hear from us. 20. First it sprinkled, *then* it poured.

3

Tell whether each italicized word is a coördinating conjunction or a subordinating.

1. They were carried to the nearest hospital *where* they were patched up by the surgeons. 2. In the forest, creatures fight their own fight *or* else they die. 3. He gained the lead *because* he had the greatest endurance. 4. *If* you had looked toward the south *when* the alarm sounded, you would have seen the light in the sky. 5. It is not a very pretty dog; still, I think I will take him, *for* he needs someone to pet him. 6. *As* the Macom moved forward, the huge disorderly fleet of crowding vessels swung into line. 7. Once he thought he caught a glimpse of him in a distant thicket, *but* he was not sure. 8. *When* he counted his money, *after* the show was over, he found *that* his profits were sixty-nine cents. 9. I wonder whether you *or* any of the others would be willing to remain here *while* I am away. 10. It is late, *yet* there is still time.

4

Tell what each conjunction joins. If a conjunction joins two clauses and one of the clauses is subordinate to the other, call attention to it.

1. The day *and* the hour have come. 2. In early spring *and* again in late fall we drove through this beautiful ravine. 3. He went one

way *and* I went the other. 4. *If* you approve, they will spend the night with us. 5. This spring, *after* the leaves had been cleared away, gave us a good supply of pure water. 6. It was not what we wanted *but* it was all that we could get; *so* we made the best of it *and* went our way. 7. *When* you are next in town *and* have a little leisure, visit the old house *where* Washington stayed *while* he was in Hartford. 8. *Until* I hear from you, I shall continue to send your mail to the old address. 9. I know *that* this will please them, for it is as good *as* the ones they ordered. 10. He does not see how he can get away *before* his partner returns from his vacation.

5

Try substituting for, because, *or* since *for* as *in each of the following sentences and note whether the meaning changes. Does the substitution in each case improve the sentence?*

1. But tell us, *as* you know all about it, what became of the lion that the dog bit? 2. Finally all turned back, *as* even the bravest among us had lost hope. 3. *As* the thing cannot be done, why talk about it? 4. We did this quickly, *as* we were told to do it. 5. We decided not to try to sell any brushes at that house, *as* there was a big dog lying on the porch. 6. The house I dream about must be a large one, *as* I do not care for a house at which people glance and say, "Only six rooms!" 7. *As* we are leaving on the same day and by the same route, let us travel together. 8. I did as he told me, *as* I could not help myself. 9. *As* the whole equals all the parts and we now have all the parts, why have we not the whole? 10. He thinks gladioli among the most satisfactory to grow, *as* they succeed under a wide range of conditions.

6

Substitute that *for each italicized conjunction. Does the substitution in each case improve the sentence?*

1. Gradually an export trade grew up, but it was not until 1860 *when* this trade became well established. 2. I read in this morning's paper *where* the town council has at last voted to build an outdoor swimming-pool. 3. He is not sure *if* it can be done, but he is willing

to try. 4. The reason he did so poorly, we think, was *because* he lost interest. 5. We are richer than we were, but I can't see *as* we are any happier. 6. It was but three years ago *since* the schoolhouse was built. 7. I did not learn till yesterday *how* you were going to college; why did you not tell me you were going? 8. The reason we were late was *because* we did not hear the bell. 9. It seems but a few months ago *when* we were in the elementary school. 10. We blazed a tree here and there so *as* we could find our way back.

7

Improve the following sentences:

1. Large trucks like these are make too much noise. 2. Let's pretend we're Indians, like we did yesterday. 3. For a week or so it seemed like Freckles and I were fighting all the time. 4. Doesn't it seem like as if we had been here a month? 5. Try to throw the ball with your left hand, like I do. 6. Cuttings cannot be made from the stalks of delphiniums like one makes rose cuttings. 7. He ate slowly, like he didn't care much for his dinner. 8. Rich men like they have plenty of money to spend. 9. He feels his defeat like a commander does who has lost a battle. 10. Do you think it looks like we were going to have rain?

8

Choose between the words in parenthesis.

1. You are not permitted to build a fire (without, unless) you have permission from the warden. 2. It may be legally right, but neither you (nor, or) I would think of doing such a thing. 3. When you have lived in this town as long as (I, me), everybody will call you by your first name. 4. The new position is satisfactory, though very different (than, from what) I expected. 5. No sooner had the siren sounded (when, than) the engine dashed from the firehouse. 6. Do you know anybody who can play the violin better than (him, he)? 7. (As long as, since) we are in town, let's see all the sights. 8. They were mistaken, for neither he (nor, or) I was there. 9. You cannot hope to help him (unless, without) you first win his confidence. 10. No one has lived in this house (as long as, since) I can remember.

IX

VERBS: A FIRST SURVEY

Verbs are words which serve to form the necessary part in predicates—words which enable us to make assertions, ask questions, give commands. A complete predicate often includes other kinds of words, but a verb it must have, expressed or understood.

The game *began* promptly at three.
Who *went* to the game?

Began and *went* are verbs; they form the necessary part in the two predicates *began promptly at three* and *went to the game.* Verbs may be likened to locomotives, lacking which the passenger coaches and freight cars of speech cannot move.

Frequently two or more verbs work together. In the sentence *A leader has been chosen*, the three verbs *has*, *been*, and *chosen* work together. *Chosen* is the most important of the three, for it conveys the main idea. *Has* and *been* are but helpers; they are called auxiliaries. There are a number of verbs which serve mainly as auxiliaries. Such a combination as *has been chosen*, however, is commonly thought of as a single verb. We do not say "The simple predicate of this sentence is the three verbs *has*, *been*, and *chosen*," but "The simple predicate of this sentence is the verb *has been chosen.*" Sometimes the words forming such a verb are not found together.

I *have* not *seen* him recently.
Where *has* he *gone?*
Are all of you *going?*

The verbs in these sentences are *have seen*, *has gone*, and *are going.* (Ex. 1, 2)

It has been noted that nouns and certain other parts of speech are made to express different meanings through what is called inflection. *Boy*, inflected becomes *boys*, *they* becomes *their*, each inflection making a change in the meaning. Verbs too have inflected forms. Thus we have not only *cry* but *cries*, *cried*, and *crying*. Through such inflections and through the aid of auxiliaries, a verb can be changed in many ways to make it fit neatly into sentences and express various meanings. A display showing the changes a verb may undergo is called its conjugation. It will be well to have such a conjugation before us as we study verbs with a view to learning how to use them more effectively. In the following conjugation, pronouns are used with the verb. The reason for this will soon be apparent; but attention may be called at once to the fact that in each case the pronoun and the verb make a sentence. *I help*, for example, is a sentence in which *I* is the subject and *help* the predicate.

CONJUGATION OF THE VERB *HELP*

Principal parts: help, helped, helped

Indicative Mood

ACTIVE VOICE	PASSIVE VOICE
Present tense	
I help	I am helped
you help	you are helped
he helps	he is helped
we help	we are helped
you help	you are helped
they help	they are helped
Past Tense	
I helped	I was helped
you helped	you were helped
he helped	he was helped
we helped	we were helped
you helped	you were helped
they helped	they were helped

Future Tense

I shall help	I shall be helped
you will help	you will be helped
he will help	he will be helped
we shall help	we shall be helped
you will help	you will be helped
they will help	they will be helped

Present Perfect Tense

I have helped	I have been helped
you have helped	you have been helped
he has helped	he has been helped
we have helped	we have been helped
you have helped	you have been helped
they have helped	they have been helped

Past Perfect Tense

I had helped	I had been helped
you had helped	you had been helped
he had helped	he had been helped
we had helped	we had been helped
you had helped	you had been helped
they had helped	they had been helped

Future Perfect Tense

I shall have helped	I shall have been helped
you will have helped	you will have been helped
he will have helped	he will have been helped
we shall have helped	we shall have been helped
you will have helped	you will have been helped
they will have helped	they will have been helped

IMPERATIVE MOOD

help	be helped

INFINITIVES

Present: to help, to be helped
Past: to have helped, to have been helped

PARTICIPLES

Present: helping, being helped
Past: helped, having helped, having been helped

GERUND

helping

Number and person. *Number* and *person* are terms already familiar through our study of pronouns. Notice, in the conjugation of *help*, that the form of the verb changes according to whether the subject is in the first, second, or third person, and according to whether the subject is singular or plural. Thus one says *I was helped*, but not *We was helped*. One says *I help him*, but not *He help him*. This is expressed in the familiar rule: A verb agrees with its subject in number and person. (Ex. 13–17)

Tense. Tense is the grammatical name for time. The conjugation of *help* shows that six different kinds of time may be expressed.

Present: I help	Present perfect: I have helped
Past: I helped	Past perfect: I had helped
Future: I shall help	Future perfect: I shall have helped

Present, *past*, and *future* are familiar words. *Perfect*, as here used, means *perfected* or *finished*. Thus *present perfect* means *completed at the time the assertion is made*. *Past perfect* means *completed prior to the time the assertion is made*. *Future perfect* means *completed at some time after the assertion is made*. It is interesting to note that the compound tenses, as present perfect, past perfect, and future perfect are sometimes called, are not found in every language. (Ex. 3, 10–13)

Voice. The meaning of active and passive voice is best shown through illustrative sentences.

Active voice: John *helped* the cook.
Passive voice: The cook *was helped* by John.

These sentences state but one fact, yet in different ways. In the first sentence the person indicated by the subject *John* is represented as the actor or doer. In the second, the person indicated by the subject *cook* is represented not as acting or doing but as acted upon—receiving the action expressed by the verb. In the following display, active and passive forms of *help* are placed opposite one another.

Active Voice	*Passive Voice*
I help	I am helped
I helped	I was helped
I shall help	I shall be helped
I had helped	I had been helped
I shall have helped	I shall have been helped

(Ex. 4, 5)

Mood. Mood means manner of saying. There are three moods, the indicative, the imperative, and the subjunctive. The indicative is employed in making assertions in the ordinary manner and in asking questions. The imperative is used in commanding and entreating. These two moods are shown in the conjugation of the verb *help*. They call for no further explanation except that the imperative is usually employed without an expressed subject.

The difference between the indicative and the subjunctive may best be illustrated through sentences in which the two moods appear.

Indicative: I *shall go* tomorrow.
Subjunctive: If I *were going*, I would tell you.
Subjunctive: *Were* I *going* I would tell you.
Subjunctive: I wish that I *were going*.
Subjunctive: Would that I *were going*.

The verb in the first sentence makes an assertion in the ordinary manner. In the second and third sentences, *were going* states merely a condition contrary to fact. We know at once that the person speaking is not going; he merely tells what he would do if he were. The verb expresses a supposition only. Similarly, in the last two sentences, we know that the person speaking is not going. *I wish* makes an assertion in the ordinary way, and *wish* is therefore in the indicative mood. *Were going* merely expresses something desired but not actual. The subjunctive, then, is the manner of speaking employed not in plain assertion but in expressing a condition contrary to fact, in expressing suppositions rather than actualities. This explanation is incomplete, for the subjunctive is used in other ways, but it suffices for the present. If a full conjugation of the verb *help* were given, subjunctive forms would appear. They have been omitted because the verb-forms in this mood, once in common use, are seldom employed today except in a few cases. These receive attention in the next chapter.

Infinitives, participles, gerunds. These verb forms differ from all others in one important respect. If a substantive—*John*, for example—is placed before *helps* or *will help*, a sentence is made. If the same substantive is placed before *helping* or *to help*, no sentence is made; for *John helping* and *John to help* are not assertions. Yet though they differ from other verb forms in this important respect, infinitives, participles, and gerunds are very useful in many ways. What these ways are is explained in a later chapter.

Progressive and emphatic forms. A thoughtful person studying the conjugation of *help* as given on pages 388–390 might say, "I do not find recorded many forms of this verb that are in common use. For example, sometimes one says not *I help* but *I am helping* or *I do help*." *Am helping* and similar expressions, used for a number of purposes but most commonly to convey the idea of action going on or progressing, are called progressive forms. There is a full equipment of them, as is seen in the following display. Notice how they differ in meaning from the common forms.

Common Forms	*Progressive Forms*
I help	I am helping
I helped	I was helping
I shall help	I shall be helping
I have helped	I have been helping
I had helped	I had been helping
I shall have helped	I shall have been helping
I am helped	I am being helped
I was helped	I was being helped

Such expressions as *do help* and *did help* are called emphatic forms. *I do hope he will come* is a little more emphatic than *I hope he will come.*

Common Forms	*Emphatic Forms*
I help	I do help
I helped	I did help

But the so-called progressive and emphatic forms are also employed in making negative assertions and in asking questions. Instead of *I helped not,* we say, ordinarily, *I was not helping* or *I did not help.* Similarly we say, ordinarily, not *Helps he?* but *Is he helping?* or *Does he help?* (Ex. 8)

Classification: regular and irregular verbs. Not all verbs form the past tense in the same way.

help	cry	care	deal
help ed	cri ed	care d	deal t
play	carry	fire	leap
play ed	carri ed	fire d	leap t or ed

These form the past tense by adding *ed, d,* or *t* to the present. All such are called regular, or are said to be of the regular conjugation. All other verbs are called irregular. Here are examples:

hit	bite	lead	go	am
hit	bit	led	went	was

It is sometimes difficult to tell whether a verb should be classified as regular or irregular. This is of little importance.

It is important, however, that one should know how the past tense of each verb is formed. When in doubt, consult a dictionary.

Classification: transitive and intransitive verbs. Verbs may be classified in another way.

The player *hit* The farmer *raised*
Our porter *carried* Father *sold*

These statements are incomplete. What did the player hit, the porter carry, the farmer raise, father sell? In each case the verb needs to be complemented by a substantive serving as its object. Verbs which require objects, or may take them, are called transitive.

The player *fell.* They all *went* quickly.
Father soon *came.* He *is* very generous.

The verbs in these sentences do not require objects; they cannot take them. Verbs which never require objects are called intransitive. (Ex. 6)

Principal parts. If, concerning any verb, one knows the first-person forms of the present and past tenses, and knows the past-participle form, it is usually easy for him to supply all the others. These three forms are called the principal parts. Here is a table of principal parts for convenient reference: [illegible]

Present	*Past*	*Past Part.*	*Present*	*Past*	*Past Part.*
am	was	been	go	went	gone
begin	began	begun	hear	heard	heard
break	broke	broken	lay	laid	laid
bring	brought	brought	lie	lay	lain
burst	burst	burst	lie	lied	lied
come	came	come	ride	rode	ridden
do	did	done	run	ran	run
drink	drank	drunk	see	saw	seen
drive	drove	driven	set	set	set
drown	drowned	drowned	shake	shook	shaken
eat	ate *or* eat	eaten	sit	sat	sat

flow	flowed	flowed	steal	stole	stolen
fly	flew	flown	swear	swore	sworn
forget	forgot	forgotten	take	took	taken
freeze	froze	frozen	throw	threw	thrown
give	gave	given	write	wrote	written

(Ex. 9)

Summary

This chapter may be briefly summarized as follows: Verbs are words which serve to form the necessary part in predicates. Often a complete verb is made up of several words: a verb containing the main idea, and one or more others known as auxiliaries. Through auxiliaries and through inflection a variety of verb meanings may be expressed. A display showing the changes in meaning a verb undergoes in this way is called a conjugation. A verb should agree with its subject in person and number. Certain changes are made in the verb to express such agreement. Verbs undergo changes to indicate tense or time: present, past, future, present perfect, past perfect, future perfect—the word *perfect* as here used meaning *perfected* or *finished*. They undergo changes to express what is called voice. A verb is said to be in the active voice if that which its subject names is represented as acting, and in the passive voice if that which its subject names is represented as "receiving the action" expressed by the verb. Verbs undergo still other changes to express three different moods or manners of expression: the indicative, used in ordinary assertion; the imperative, used in commands and entreaties; the subjunctive, used mainly in expressing wishes and suppositions. *Progressive* and *emphatic* are terms applied to certain verb-forms used in expressing action as going on and in emphatic statement. Verbs are classified as transitive and intransitive according to whether they do or do not require object complements to complete their meaning. They are classified as regular and irregular according to the way in which the forms of the past tense and past participle are made.

In talking about verbs, as they are presented in this chapter, a vocabulary of about thirty terms is needed, at least ten of which have been used in earlier chapters or are in everybody's vocabulary. The new terms are the following: *auxiliary verbs, conjugation, principal parts, tense, present perfect, past perfect, future perfect, progressive form, emphatic form, indicative mood, imperative mood, subjunctive mood, infinitive, participle, gerund, regular, irregular, transitive, intransitive.*

In the following display a few terms are used the meaning of which will be explained in later sections.

- Verbs
  - Kinds
    - Transitive, intransitive
    - Regular, irregular
  - Forms and Properties
    - Voice: active, passive
    - Mood: indicative, imperative, subjunctive
    - Non-modal forms: infinitive, participle, gerund
    - Tense: present, past, future, present perfect, past perfect, future perfect
    - Person: first, second, third
    - Number: singular, plural
  - How used
    - Modal forms: To furnish the essential part of the predicate
    - Infinitives: In various ways, often like nouns, yet retaining certain verb characteristics
    - Participles: In various ways, like adjectives, yet retaining certain verb characteristics.
    - Gerunds: Like nouns, yet retaining certain verb characteristics

EXERCISES

1

Pick out the verbs. Remember that when two or more words combine to make up a complete verb, they are not always found together. In the sentence What have you done? *the verb is* have done.

1. Two big moths flew in through the window. 2. Give him a chance. 3. The big ship was rounding a curve in the river. 4. One of the boys walks to town once a week for our mail, which they keep for us at the post office. 5. Shall we be in time if we do not take the early train? 6. By this time tomorrow they will have been told. 7. A strong wind has sprung up, howls through the street, and raises the dust in clouds. 8. I told them the story just as it had been told to me when I was a little girl. 9. There will be two performances. 10. "Try the telephone," suggested Blair; but the attempt was in vain, so Blair ran a quarter of a mile to a Bay Street restaurant, where he gave the alarm.

Pick out the verbs.
Pick out the simple subject of each verb.

1. A goldfish in its bowl was left undisturbed in the midst of the wreckage. 2. "She had the finest business brain in the United States," said he. 3. In came Mrs. Fezziwig, one vast substantial smile. 4. He came to a stop, and almost from underneath the rear wheels appeared a scuffling, dusty group of youngsters who had been playing in the road. 5. Here comes a squadron of police ahead of the parade. 6. What do you say to that? 7. Ahead of us was a two-hour drive over fine roads. 8. Perhaps you visit somebody high on a bench of the mountain where there are white drifts of dogwood and long lines of redbud. 9. Whom did you say you gave the package to? 10. Go!

3

Pick out the verbs and give the tense of each.

1. I have tasted your bread and salt. 2. We had the northeast wind in our favor, and it blew strong and steady all the way. 3. What talks I have heard, in low tones, as the camp fire burns out and the fog rises ghostlike along the river! 4. Before the supply of oil is exhausted, some substitute for oil will have been invented. 5. They had but little gasoline left, for they had been flying since daybreak. 6. Mr. Brown has disappeared; he has not been seen for over a week. 7. They will be in New York for three days only.

8. By tomorrow the party will have reached Paris, where it will remain for two weeks. 9. Telegraph wires remained out of commission until early afternoon. 10. The skiff had been found by a fisherman and brought back to its young owner.

4

The verbs in the following sentences are in the active voice. Change them to the passive voice.

1. He helps. 2. I helped. 3. We shall help. 4. He has helped. 5. They had helped. 6. He will have helped. 7. You had helped. 8. Did they help? 9. Have you helped? 10. Are they helping?

5

Pick out the verbs. Which are in the active voice and which in the passive?

1. The cat will be fed by a neighbor while we are away. 2. The baby had on a white flannel gown and a blue woolen jacket, and her dark, fine hair was brushed up into a funny little peak. 3. Tickets were given to all who applied. 4. The hall had been decorated for the occasion. 5. The dispute lasted several days, but the game was finally played under protest. 6. (They were given a noisy greeting by those who had remained at home) 7. The house will be built of brick, and the garage will be in the basement. 8. She sat with her head bent, and as a tear dripped slowly down, she caught it with a neat little whisk of her tongue and ate it before any of them had seen. 9. Much has been said about the folly of such undertakings. 10. Will they be told what the others have done? 11. The books had been arranged in orderly rows, but some of them were upside down. 12. Shall I tell him that the house has been sold? 13. The crowd had flocked to the next point of interest, in front of the President's reviewing stand. 14. The street is gray in the first light of dawn. 15. The men had been rescued before I arrived. 16. In the middle a space was cleared and wigwams were set up. 17. He heard the soft sigh of the pneumatic tubes as they received money and blew it to some distant coffer. 18. Houses were being built. 19. I am told by those who have talked with him that he is happy because of what has been done. 20. The dog was asleep outside his kennel; three calves were walking, one behind another, towards the pond.

6

Pick out the verbs. Which of them have objects and therefore are used transitively? Of the verbs that do not have objects, which might be used transitively?

1. Evening came on with the clearness of a full moon and an open sky. 2. Molasses catches more flies than vinegar. 3. The steerage in which I lived was filled with coils of rope, spare sails, and old junk which had been stowed away. 4. Most of the furniture was sold at auction. 5. The tear which had been so close to the brink of Little Billee's eye while Gecko was playing now rose and trembled under his eyelid and spilled itself down his nose. 6. Airplanes flew about overhead. 7. Bluebells are waving everywhere in the crevices of the gray rocks, and the pink sheep laurel covers the sunnier, higher ledges. 8. All at once a heavily laden carrier's cart, which was passing along the boulevard, shook the frail bed like a clap of thunder, and made it quiver from top to bottom. 9. She covered a sofa, made curtains, and, one day, to be especially economical, ordered just a pound of salt. 10. The men whom he had hired did not come.

7

Sentences like *I was helped* and *They had been told* suggest that verbs in the passive voice do not take objects. In general this is true, yet there are exceptions; for a verb in the passive voice may have what is called a retained object.

The officer asked us many questions.
We were asked many questions by the officer.

These two sentences convey the same message. In the first, the verb, which is in the active voice, has two objects, the direct object *questions* and the indirect *us*. In the second sentence, where the verb is in the passive voice, one of the two objects no longer appears, but the other has been kept or *retained*. It is a retained object.

In which of the following sentences do you find verbs in the passive voice? Which of them have retained objects?

1. We were given our choice between going and remaining. 2. You will be told the answer tomorrow. 3. In Portland we were shown the house where Longfellow lived. 4. I had been helping father. 5. At the door we were given our hats and helped into our overcoats. 6. Will the winning team be given a banquet? 7. Shall we be asked difficult questions? 8. At the time, I was blacking my shoes. 9. He was taught a lesson by that narrow escape. 10. We were not allowed even a day for reviewing the term's work.

8

Substitute for each italicized verb its progressive form.

1. I *try* to improve. 2. I *tried* to improve. 3. I *had tried* to improve. 4. He *will wait* for us. 5. It *had rained.* 6. They *had burned* all the rubbish. 7. We *are told* what to do. 8. She *was shown* all the pictures. 9. They *have told* me all about it. 10. The boys *were helped.*

Substitute for each italicized verb its emphatic form.

1. I *think* we should go. 2. We *enjoyed* having you with us. 3. Mary *forgets* so easily. 4. I see now that he *resembles* his brother. 5 They *seemed* excited.

9

Give the principal parts of the following verbs:

am
begin
break
bring
burst
come

do
drink
drive
drown
eat
flow

fly
forget
freeze
go
hear
lay

lie
[illegible]
run
see
set
shake

sit
steal
swear
take
throw
write

10

Supply verbs as indicated, using active voice forms unless otherwise directed.

1. Very soon it (past of *begin*) to snow. 2. The dog (past perfect of *break*) his chain. 3. Much damage was done by water from a

(past participle of *burst*) pipe. 4. Then along (past of *come*) the other fellows. 5. He knows who (past of *do*) it, for he (past of *see*) him when he was doing it. 6. They (past perfect of *drive*) over three hundred miles that day. 7. If the boat capsizes, we (future passive of *drown*). 8. Mouser had discovered a (past participle of *drown*) rat. 9. They (past perfect of *forget*) all about it. 10. My toes are nearly (past participle of *freeze*). 11. Mother (past of *give*) them dishes for the cabin kitchen. 12. The purse was not found until after he (past perfect of *go*). 13. I wish you (past perfect of *bring*) your brother. 14. After they (past perfect of *ride*) through the park, they returned by way of Farmington Avenue. 15. Just then a messenger boy (past of *run*) up to him and handed him a telegram. 16. We were badly (past participle of *shake*) up but no bones were (past participle of *break*). 17. Somebody (present perfect of *steal*) my shoes. 18. If he (past perfect of *throw*) the ball home, the runner would have been put out. 19. Of course I should have (past participle of *write*), but I kept putting it off. 20. We (past of *begin*) before the others (past perfect of *begin*).

11

Correct the following sentences:

1. Do you know when it begun to rain? 2. He give us two dollars apiece for what we done. 3. That throwed the car against a telephone pole. 4. Nothing was broke except one of the headlights. 5. Three of the crew were drownded. 6. So the car wasn't stole, after all. 7. When they saw us, they become suspicious. 8. I done it all alone. 9. Many a time had we drank from that spring. 10. At several places the river had already broke through the levee. 11. When we come to pack up, Bill couldn't find the shoes he had borrowed from Tim. 12. The three stories I had wrote for the school magazine were never published. 13. How come you to be there at that time of night? 14. Do you think anybody seen us when we run across the lawn? 15. Perhaps he has forgot to call us up. 16. We learned afterward that they had went by another road. 17. I wish we had brung a lantern. 18. It was evident that one of the girls had took me for a robber. 19. He said he could have swore that it was his. 20. How come you to think that we done it? 21. David run the shop while his father

was away. 22. He may have went home before the game was over. 23. Someone had broke into the shack during our absence. 24. Who says I done it?

12

You had ought to go. (Wrong)
You had ought to have gone. (Wrong)
You ought to go. (Right)
You ought to have gone. (Right)

A moment's thought suffices to show that *had,* in the first two sentences, serves no purpose. It should therefore be omitted.

If I had have known, I would have helped him. (Wrong)
If I had known, I would have helped him. (Right)

Have, in the first sentence, serves no purpose. It should therefore be omitted.

You must of thought it strange. (Wrong)
You must have thought it strange. (Right)

This common error is easily accounted for. In rapid speech *must have* becomes *must've,* and the ear of one unacquainted with grammatical forms turns *must've* into *must of.*

You better not do it. (Wrong)
You'd better not do it. (Right)
You had better not do it. (Right)

The ear of one unacquainted with grammatical forms fails to catch all the sounds. *You'd better* and *you had better* are heard as *you better.* Hence the error.

Did you hear from Joe yet? (Wrong)
Have you heard from Joe yet? (Right)

Yet, as here employed, means *up to the present moment.* One would hardly think of saying *Did you hear from Joe up to the present moment.* Clearly, the present perfect *have heard* is called for.

Correct the following sentences:

1. He better look out or they'll catch him. 2. They must of thought I was joking. 3. Don't you think we had ought to contribute to the Red Cross fund? 4. Had I have supposed he would go, I would of invited him. 5. Did you ask father yet about what he was going to do? 6. Don't you think we better be going? 7. If I had have stayed at home, this would not have happened. 8. Did the clock strike twelve yet? 9. I had ought to of known better. 10. You better come along too.

13

Observe carefully the following verb forms, noting particularly those that are italicized.

I do	I don't	do I?	don't I?
you do	you don't	do you?	don't you?
he does	he *doesn't*	does he?	*doesn't* he?
I was	we *were*	was I?	*were* we?
you *were*	you *were*	*were* you?	*were* you?
he was	they *were*	was he?	*were* they?
I wasn't	we *weren't*	wasn't I?	*weren't* we?
you *weren't*	you *weren't*	*weren't* you?	*weren't* you?
he *wasn't*	they *weren't*	wasn't he?	*weren't* they?

He don't, don't he, we was, you was, they was, was you, wasn't you, etc., are common errors, violations of the rule which states that a verb and its subject should agree in person and number.

Correct the following sentences:

1. Don't he think we are going to win? 2. It don't seem possible. 3. Wasn't you frightened when the fire-drill gong sounded? 4. They was waiting for us at the corner. 5. It may have happened while you was away. 6. He don't know any better than to say *I ain't.* 7. We was having a test in grammar, that day, in our room; wasn't you having one too? 8. Ask him if he don't want something to eat. 9. Wasn't they good to let us take the car? 10. He don't remember what you was doing.

14

A little thought is sometimes necessary in determining what is the subject of a given verb and whether the subject is singular or plural.

There —— three boys in the car.
The house with all its furnishings —— purchased.
Another attraction —— its swimming-pool and tennis court.

There, in the first sentence, is but an adverb; *boys* is the subject. Therefore the verb should be *were,* not *was. House,* a noun in the singular number, is the subject of the second sentence; therefore the singular verb *was* should be used. *Attraction* is the subject of the third sentence; therefore *was,* not *were,* is called for.

Choose between the words in parenthesis and defend your choice.

1. Mr. Clarke received a gold watch, and to Mr. and Mrs. Wildrick (was, were) given an automobile. 2. There (was, were) so many things to do that I was seldom idle. 3. What interested me most (was, were) the submarines. 4. An entirely new feature of the clubhouse (is, are) four new bedrooms on the third floor. 5. To the president and the secretary of the club (is, are) due most of the credit for the success of the banquet. 6. The newspapers tell us when and where there (is, are) to be bargain sales. 7. (There's, there are) two or three of us who knew nothing about it. 8. What help (is, are) all these things when one is in trouble? 9. Speed as well as strength (is, are) necessary. 10. The captain with three of the other men (was, were) entertained at our house.

15

Choose between the words in parenthesis and defend your choice

1. Each of the girls (was, were) given secret instructions. 2. If either of the men (is, are) unable to go, you may take his place. 3. Neither of these ships (was, were) ever heard from again. 4. Every one of the specimens shown at this exhibition (was, were) taken from my fields. 5. More than one (has, have) failed to provide for the future. 6. You are publishing a remarkable magazine, one of the

few that (belongs, belong) in every American home. 7. (Is, Are) either of these what you are looking for? 8. Every one of the articles (was, were) sold. 9. Each of the girls (stands, stand) guard in turn. 10. Each of us (has, have) special tasks to perform.

16

Sums of money, areas, distances, and periods of time are often to be considered as single wholes. The following sentences are correct.

Six thousand dollars *is* the price of the land.
Three and one-half acres *was* purchased for a playground.
Six years *is* a long time to wait.

Choose between the words in parenthesis and defend your choice.

1. Ten dollars and thirty cents (was, were) contributed the first day of the drive. 2. Over 1100 acres of delightful rolling country (has, have) been purchased by a group of business men. 3. Six hundred yards (is, are) too long a distance to run at top speed. 4. Two-thirds of the land (is, are) graded and ready for turfing. 5. In a single year 11,810,444 cubic yards of waste material (was, were) collected in the boroughs of Manhattan, Brooklyn, and Bronx. 6. Four years (is, are) the usual length of a college course. 7. He says that ninety per cent of the public (is, are) behind the times. 8. There (is, are) a multitude of small business places and laboratories where gas is used instead of electricity. 9. Six hundred feet of hose (was, were) needed to reach the roof. 10. Thirty miles (was, were) more than we could walk in a day.

17

Choose between the words in parenthesis and defend your choice.

1. Nobody but Mr. Jones and us (was, were) aware of what had happened. 2. There (was, were) three boats and a canoe for the campers to use whenever they cared to. 3. I was surprised to learn that there (was, were) more than one town named New London. 4. Spring with its warm rains soon (starts, start) the leaves. 5. Three of us could not go, so there (was, were) but two of our crowd at the meeting. 6. At the national show last year (was, were) exhibited

every important variety of peony, most of them in perfection. 7. The crowd (was, were) easier to handle after they had been told that relief would soon be provided. 8. Quantity purchases (mean, means) buying and selling for less. 9. *Tales of a Traveler* (was, were) written by Washington Irving. 10. (There's, there are) no two ways about it. 11. What they need most (is, are) a few more chairs. 12. Either of these plans (satisfies, satisfy) us. 13. Nobody but father and mother (knows, know) when we are to move. 14. I don't think that either of them (is, are) satisfied. 15. The story recaptures our interest when Quentin and Isabelle, fleeing toward a forest when pursued by marauders, (encounters, encounter) Crèvecoeur and a band of followers. 16. Neither of these plans (is, are) any too good. 17. What made the journey so tiresome (was, were) the bad roads and the steep hills. 18. The advent and success of motor coaches (leads, lead) to the conclusion that the railroads have overlooked a very vital aspect of their business. 19. The number of unknown heroes (is, are) far greater than the known. 20. The team (has, have) confidence in the coach and the coach has confidence in them.

X

VERBS: AUXILIARIES

If asked to name the verbs that are in most active use, you would probably give a prominent place in your list to the following: *be, am, is, are, was, were, shall, will, should, would, may, can, might, could.* They are in active use because they are employed as auxiliaries in forming verb phrases. The purpose of this section is to examine these auxiliaries with a view to calling attention to certain common errors. Since so many of the words to which attention will be called are parts of the verb *is* (usually referred to as the verb *to be*), we shall find it convenient to have before us, for reference, its conjugation.

THE VERB *TO BE*

INDICATIVE MOOD

Present	*Present Perfect*
I am	I have been
you are	you have been
he is	he has been
we are	we have been
you are	you have been
they are	they have been

Past	*Past Perfect*
I was	I had been
you were	you had been
he was	he had been
we were	we had been
you were	you had been
they were	they had been

Future	*Future Perfect*
I shall be	I shall have been
you will be	you will have been
he will be	he will have been
we shall be	we shall have been
you will be	you will have been
they will be	they will have been

Imperative: be
Infinitives: to be to have been
Participles: being been having been
Gerund: being

I. *Am*, *are*, and *be*

A common error among the uneducated is the substitution of *be* for *am* and *were*.

Wrong	*Right*
I'm not hungry; *be* you?	I'm not hungry; *are* you?
Where *be* they?	Where *are* they?
He's older than I *be*.	He's older than I *am*.

Be is an old subjunctive form. Subjunctive forms have not been given in the conjugation of *to be*, for few of them are in common use.

II. *Was* and *were*

Confusion in the use of these two words is due mainly to the fact that *were* does not always express past time, though *was* always does.

She *was* here a short time ago.
When I *was* sure of a welcome, I went.
If it *was* possible for them to go, I am sure they went.
If I *was* told to do it, I always did it.

In these sentences *was* surely expresses past time. Similar sentences might be framed in which *were* expresses past time. But notice how *were* is employed in the following sentences:

If she *were* here, she could help us.
If I *were* sure of a welcome, I would go.
Were it possible, I might do it.
Would that we *were* home.
If they *were* told, they would not believe us.

In none of these sentences does *were* express past time. In the first, it expresses a condition contrary to fact; in the second, extreme doubt; in the fourth, a mere wish. *Were*, as employed in these sentences, is a subjunctive. Compare the past tense forms with the subjunctive in this display:

Indicative	*Subjunctive*
I was there.	If I were there, I would help.
You were there.	If you were there, you would help.
He was there.	If he were there, he would help.
We were there.	If we were there, we would help.
You were there.	If you were there, you would help.
They were there.	If they were there, they would help.

Observe that *were*, the subjunctive, is used in both singular and plural, and with all three persons. This, then, is the rule to follow:

Use *was* or *were* to express past time. Use *were*, regardless of whether the subject is singular or plural, to express condition contrary to fact or extreme doubt.

Right	*Wrong*
If I *were* you, I'd run home.	If I *was* you, I'd run home.
If it *were* possible, we'd help.	If it *was* possible, we'd help.
Would that he *were* well.	Would that he *was* well.

(Ex. 1–3)

III. *Shall* and *will*

Shall and *will* are future tense forms, but sometimes they are used to express something in addition to future time.

I *shall* get my feet wet.	I *will* get my feet wet.
You *will* get your feet wet.	You *shall* get your feet wet.
He *will* get his feet wet.	He *shall* get his feet wet.

In the sentences at the left, *shall* and *will* are pure future tense words. Notice that *shall* is used with the first person, *will* with the second and third. Through their aid the speaker states what he believes to be future certainties—certainties such as would have been expressed had he said *Tomorrow we shall be a day older* or *Tomorrow will be Saturday.* In the sentences at the right, where *will* is used with the first person and *shall* with the second and third, these two words do more than merely state what is to occur. They take us into the mind of the speaker and reveal the action of his will. *I will get my feet wet* reveals the speaker as promising to do something, or else showing determination to do it—as if he had said *I promise to get my feet wet* or *I am determined to get my feet wet. You shall get your feet wet* is an expression of determination, on the part of the speaker, that the person addressed shall, in spite of himself, have wet feet; or else it is a promise—as if he had said *I will let you get your feet wet.*

It is necessary, then, when hesitating between *shall* and *will*, to consider whether we wish to express merely future time, or future time plus determination or promise. Otherwise we make such foolish statements as, to use a time-worn illustration, *If the boat tips over, I will drown. I will drown* means *I promise to drown* or else *I am determined to drown.* To avoid such errors, follow this rule:

To express pure future and nothing else, use *shall* with the first person, *will* with the second and third. To express a promise or determination, use *will* with the first person, *shall* with the second and third.

Right	*Wrong*
In three years I *shall* be old enough to vote.	In three years I *will* be old enough to vote.
We *shall* be disappointed if you do not come.	We *will* be disappointed if you do not come.
I *shall* be glad to go.	I *will* be glad to go.

So commonly is *will* incorrectly used for *shall* that it is almost safe to say, When in doubt whether to use *shall* or *will* with the first person, use *shall.*

The rule as it has been given does not apply when *shall* and *will* are used in asking questions.

Shall I find you at home this evening?
Shall I be sixteen on my next birthday?
What shall we do if it rains?
Mr. Smith is out; who shall I say called?

These sentences are correct. Almost without exception, *shall* is used with the first person in asking questions.

Shall you be home by eight?
Will you be home by eight?

These sentences are not identical in meaning. The first inquires about the intentions of the person addressed; for it, might be substituted *Are you going to be home by eight?* or *Is it your intention to be home by eight?* The second seeks a promise; for it, might be substituted *Do you promise to be home by eight?* Notice that the question containing *shall* expects *shall* in the answer, and that the question containing *will* expects *will* in the answer. The following rule covers all troublesome cases:

In asking questions, use *shall* with the first person. With the second person, use *shall* when *shall* is expected in the answer and *will* when *will* is expected in the answer. (Ex. 4-6)

IV. *Should* and *would*

Just as *will* is incorrectly used for *shall*, so *would* is incorrectly used for *should*. In general, the rules for *shall* and *will* apply to *should* and *would*, *should* corresponding to *shall* and *would* to *will.* There are exceptions, but they are not important, for they have little to do with cases where errors are likely to occur.

I *shall* fail if I try.
I *should* fail if I tried.

I *shall* be glad to go.
I *should* be glad to go.

I *will* go if he asks.
I *would* go if he asked.

I *will* not permit it.
I *would* not permit it.

Shall I find you in if I call?
Should I find you in if I called?

If I try, *will* you help me?
If I tried, *would* you help me?

These sentences are correct. Notice that in each bracketed pair *should* is found with *shall* and *would* with *will*. Here are word-groups in common use. Note them carefully.

Right	*Wrong*
I should like	I would like
I should be pleased	I would be pleased
I should expect	I would expect
I should prefer	I would prefer
I should think	I would think
Should you like	Would you like
Should you be pleased	Would you be pleased
Should you expect	Would you expect
Should you prefer	Would you prefer
Should you think	Would you think

So commonly is *would* incorrectly used that it is almost safe to say, When hesitating between *should* and *would*, use *should*. (Ex. 7–9)

V. *Can* and *may*

Can expresses ability. *You can do it* means *You are able to do it. Can you do it?* means *Are you able to do it? May* has several meanings. In *May you prosper*, a wish is expressed. In *He may come, but it seems improbable*, possibility is expressed. In *You may have it if you wish*, permission is expressed. It is to *may* used in this third sense that attention is called, for a common error consists in using *can* for *may* to express the idea of permission.

Right	*Wrong*
You may have it.	You can have it.
May I go to the game?	Can I go to the game?
May we take your car?	Can we take your car?

The one thing to remember is that *may*, not *can*, is used to express permission. (Ex. 10)

EXERCISES

1

In which of the following sentences does were *express past time? In which is it used with a plural subject?*

1. If I were he, I'd run home. 2. She would help if she were able. 3. I would do it if I were sure it was best. 4. If it were Saturday, there would be more children about. 5. Would that my car were new. 6. If it were possible, they would come to us. 7. It seems as if summer were never going to come. 8. It seemed as if summer were never going to come. 9. He wastes his vigor as if his body were not worth more than thirteen dollars. 10. If I were just a little older, no doubt I should know just a little more.

2

Complete the following sentences by supplying was *or* were, *whichever would be correct. Remember that* was *with the first person and the third person singular expresses past time.*

1. If I —— at home, I should know what to do. 2. If I —— at home, I usually mowed the lawn. 3. If he —— there, I knew nothing about it. 4. If he —— there, he would tell them what to do. 5. If the letter —— properly addressed, it would surely reach him. 6. If the letter —— properly addressed, no doubt it reached him. 7. If he —— ill, he would send us word. 8. If he —— ill, he told us nothing about it. 9. If it —— raining, we stayed in. 10. If it —— raining, the taxicabs would be busier. 11. Would he go if he —— urged? 12. If he —— urged, he usually went. 13. I wish it —— possible. 14. If it —— he, we failed to recognize him. 15. If you —— I, should you go? 16. Should I not feel as he does —— I in the same position? 17. Would that vacation —— six months long. 18. Even though the car —— five years old, it still ran. 19. If the car —— mine, I'd sell it. 20. —— it not my last dime, I'd lend it to you.

3

Make complete sentences beginning with the following word-groups:

1. If it was not ——. 2. If it were not ——. 3. If the weather was suitable ——. 4. If the weather were suitable ——. 5. If he was able, he ——. 6. If he were able, he ——. 7. If it was possible ——. 8. If it were possible ——. 9. If she was planning to stay ——. 10. If she were planning to stay ——.

4

Supply shall *or* will, *whichever would be correct.*

1. Twelve months from now we —— all be a year older but not necessarily any wiser. 2. I —— have been here a month tomorrow. 3. If it gets much warmer, I —— want my summer clothes. 4. If you ——help me put on this tire, I —— be greatly obliged and I —— give you half a dollar. 5. No doubt I —— be homesick, and I am sure Joe —— too; but we —— get over it. 6. If you care to have us, we —— send a cab for you. 7. If they come late they —— get no dinner, for everything —— be eaten. 8. If we come late, we —— get no dinner. 9. Mother —— be worried if she does not hear from you often. 10. We —— be worried if we do not hear from you often. 11. Unless they are rescued, they —— die of thirst. 12. Unless I am rescued, I —— die of thirst. 13. I —— be able to furnish these plants in quantity lots next year. 14. I don't know when we —— reach home. 15. The train leaves at eight, and by ten we —— be in Rochester. 16. If you wish to have us, we —— try to get his address. 17. According to the weather report, it —— be pleasant tomorrow. 18. According to the weather report, we —— have a pleasant day tomorrow. 19. We —— be glad to see Tom and —— do all that we can to make his visit enjoyable. 20. We —— help you if you will help us.

5

Show that will *is incorrectly used in the following sentences:*

1. If we keep on running, we will soon be out of breath. 2. I will be surprised if our team wins. 3. We will both be thirteen tomorrow.

4. I will be glad to receive your orders. 5. If I don't stop eating, I will be sick. 6. We will catch cold if we are not careful.

6

Supply shall *or* will, *whichever would be correct.*

1. At what hour —— I call for you? 2. Who —— I say called? 3. —— there be time for lunch before the game? 4. If the boat tips over, —— we drown? 5. How —— I know which train to take? 6. —— you ask him, or —— I? 7. I have lost my purse; what —— I do? 8. Where —— we meet you? 9. —— they ask us to stay to dinner? 10. What —— I say if he refuses to come? 11. —— you be glad to get home again? 12. —— I have the courage to do it when the time comes? 13. —— you need your raincoat? 14. If Tom —— not do it, —— I ask Joe to help you? 15. Do you think we —— have rain soon? 16. —— we see you again before you go? 17. —— we be allowed to park our cars in his yard? 18. —— I arrange the flowers, or —— mother attend to it? 19. What —— I take with me? 20. —— I ever learn to use *shall* and *will* correctly?

7

Supply should *or* would, *whichever would be correct.*

1. I —— like to come in, please. 2. We —— prefer not to go till tomorrow. 3. If we lost our way, we —— be obliged to sleep in the woods. 4. I —— not harm him for all the world. 5. We —— be sorry to miss your call. 6. We —— be glad to help you if we could. 7. He was angry because we —— not let him go. 8. I —— not care to be in his place. 9. I —— recognize him if I —— see him. 10. We —— have stayed longer if the weather had been favorable. 11. I —— write to him if I knew his address. 12. If I were you, I —— pay no attention to the matter. 13. I —— think he would come home. 14. I —— enjoy a month or two in Europe. 15. If we tried, we might fail, but we —— have the satisfaction of knowing that we had done all that we could. 16. He thinks I could keep him if only I ——. 17. We —— not know him if we saw him. 18. I —— as lief go as stay. 19. At this point I —— like to ask a few questions. 20. I —— not be surprised if he came tonight.

8

Supply should *or* would, *whichever would be correct.*

1. If we called at eight, —— we find you at home? 2. —— you think he would do such a thing? 3. I —— not think of accepting the offer; —— you? 4. If you were I, —— you go by boat or by airplane? 5. —— you be disappointed if they did not come? 6. What —— we do if it rained? 7. If it is pleasant tomorrow, —— you like to go motoring with us? 8. —— you tell them where to go if they asked you? 9. —— this plan be better than the one they have offered? 10. —— it not be better to forget all about it?

9

"I shall be sixteen tomorrow," he said.
He said he should be sixteen tomorrow.
"I will surely come," he promised.
He promised that he would surely come.

The sentences containing quotation marks illustrate what is called direct discourse. That is, the actual words spoken are given. The other sentences illustrate what is called indirect discourse. That is, what was spoken is not given word for word but with slight changes. *I* becomes *he,* for example. Notice particularly that *shall* in direct discourse becomes *should* in indirect, and that *will* becomes *would.* Perhaps this will help you to remember how these four words are paired:

Shall Will
Should Would

In the following sentences the actual words spoken are given in parenthesis. Supply should *or* would, *whichever is called for when direct discourse is changed to indirect.*

1. (I shall be sixteen tomorrow.) He said that he —— be sixteen tomorrow. 2. (You shall go if there is room.) He said that you —— go if there was room. 3. (Shall I take John too?) He asked if he —— take John too. 4. (I will never do it again.) He said that he —— never do it again. 5. (I shall be sorry to leave you.)

He admitted that he —— be sorry to leave you. 6. (The next lesson will be better prepared.) He said that the next lesson —— be better prepared. 7. (The next lesson shall be better prepared.) He promised that the next lesson —— be better prepared. 8. (Will Mr. White accept?) He asked if Mr. White —— accept. 9. (I fear I shall not like Boston.) He said he feared he —— not like Boston. 10. (Tom will surely fail.) I said that Tom —— surely fail. 11. (Shall we be home by midnight?) He asked if we —— be home by midnight.

10

Supply can *or* may, *whichever you think would be correct. Do you find any sentences in which either* may *or* can *might be used?*

1. Uncle John says we —— take his car. 2. —— you go with us if you do your home work first? 3. —— I go if I promise to be back by eleven? 4. You —— do as you please, but I think you should remain at home. 5. —— I be excused at ten o'clock? 6. —— I be of any assistance to you? 7. —— I have the pleasure of telling them that you accept? 8. The law tells me what I —— do and what I —— not do. 9. You —— have my dog if you —— catch him. 10. —— I help you?

XI

VERBS: GERUNDS, PARTICIPLES, INFINITIVES

The conjugations given in IX and X show certain verb-forms called gerunds, participles, and infinitives. They are so interesting and important that it has seemed best to devote a separate chapter to them.

I. GERUNDS

From nearly every verb a noun ending in *ing* may be formed. Such a word is called a verbal noun or a gerund.

> *Swimming* is good exercise.
> He is fond of *reading*.
> They found the *digging* tiresome.

Swimming, *reading*, and *digging* are gerunds made from the verbs *swim*, *read*, and *dig*. As here used, they do not differ from ordinary nouns.

> *Washing* the car took two hours.
> We were hoarse from *cheering* so constantly.

These two sentences serve to show that gerunds, though used like nouns, sometimes retain verb characteristics or properties. *Washing* serves as simple subject of *took*, and in this respect is like an ordinary noun; but it also has an object, *car*, and in this respect it is like a verb. *Cheering* serves, as any noun might, as object of a preposition, *from;* but in addition it has an adverbial modifier, *constantly*, after the manner of a verb. So gerunds are, in a sense, superior to other nouns; for while serving in noun ways, gerunds sometimes take objects and sometimes have adverbial modifiers, after the manner of verbs.

When talking about the words in a sentence, it is not customary to call a noun ending in *ing* a gerund unless it shows one or more verb characteristics. *Dancing*, in *She is fond of dancing*, is called a noun, for it shows no verb characteristics. *Managing*, in *Managing the ball team took much of his time*, is called a gerund, for, verb fashion, it has an object.

There would be no practical reason for calling attention to gerunds were it not for certain errors in their use.

1. A noun or pronoun in the objective case is sometimes incorrectly used with a gerund when the possessive, or modifying, case is called for.

> *His replying* so promptly pleased them.
> *Father's going* to New York changed our plans.

These sentences are correct. Notice that *replying* is modified by the possessive pronoun *His* and *going* by the noun—in the possessive case—*Father's*.

> Father does not object to *my going* alone.
> We were counting on *your being* present.
> I was annoyed by the *officer's insisting* that I move my car.

These sentences too are correct according to best usage; for *going*, *being*, and *insisting* are gerunds and *my*, *your*, and *officer's* are modifiers of the gerunds. Yet a temptation is felt, by those who do not understand the nature of gerunds, to substitute *me* for *my*, *you* for *your*, *officer* for *officer's*, presumably because they think, erroneously, that *going*, *being*, and *insisting* are modifiers.

2. A gerund with a preposition (a gerundive phrase) is sometimes used in a way which clouds the meaning.

> In giving him a peanut, the squirrel bit the boy's finger.

This sentence seems to say that the squirrel gave the boy a peanut, but that is not the intended meaning. When a phrase containing a gerund is employed, care is necessary to make sure that the relationship of the phrase to other words is made clear. (Ex. 1–4)

II. PARTICIPLES

Nearly every verb has an equipment of participles. Here, for example, is the equipment found with the verb *help:*

helping	having helped	having been helping
helped	being helped	having been helped

Helping is called the present participle and *helped* the past participle. The others may be called phrasal participles. Some of the participles are used in forming verb phrases. They are so used in the following, which appear in the conjugation of the verb *help:*

I am *helping*	I have *helped*
I was *helped*	I shall be *helping*

When thus employed, we do not single them out; we speak simply of the verbs *am helping*, *was helped*, *have helped*, *shall be helping*. Our present study, however, has to do with participles used in another way.

The *smiling* waiter disappeared.
A *watched* kettle boils slowly.

Smiling and *watched* are participles belonging with the verbs *smile* and *watch*. Just as gerunds are verbal nouns, so participles, as here employed, are verbal adjectives. And just as gerunds are, in a sense, superior to ordinary nouns because they have properties belonging to verbs—properties not belonging to nouns—so participles are often superior to ordinary adjectives because they too have verb properties.

The guard, *launching* a boat, soon rescued him.
Mr. Brown, *being* ill, could not go.
Walking rapidly, we were home before dark.
Deceived by this man, we distrusted the next.
Mother, not *recognizing* him when she opened the door, said "Good afternoon."

Launching has an object, *boat*. *Being* is followed by a predicate adjective. *Walking* has an adverbial modifier, *rapidly*.

Deceived is modified by an adverbial phrase, *by this man. Recognizing* is modified by the adverb *not*, and the adverbial clause *when she opened the door;* in addition, it has an object, *him.* A participle, these illustrations show, is often attended, verb fashion, by other words. A participle and the words which attend it is called a participial phrase.

A verb with a noun or pronoun as its subject may form a complete sentence—make an assertion. An assertion cannot be made with a noun or pronoun and a participle. *The fire blazing on the hearth* is not an assertion; it is but a phrase which might form part of a sentence. Yet a phrase thus made up of a substantive and a participle often has nearly the force of an assertion.

> Then Clarke, *the signal having been given,* entered the room.

The phrase italicized has nearly the force of an assertion. It is almost, but not quite, independent of the rest of the sentence. Such a phrase, made up of a substantive followed by a participle, with or without modifying words, is said to be in absolute construction.

Participles are exceedingly useful, but they must be employed with care. Here are common errors:

1. A sentence in which a participle appears may be so constructed that it is not immediately evident what word the participle modifies. Here is a famous example:

> Clinging to the organ-grinder's arm, I saw a monkey.

Who was clinging to the organ-grinder's arm, the monkey or the person speaking?

2. A participial phrase, especially if it is somewhat long, is wrongly treated as if it were a complete sentence.

> At last, but only after a heated argument, it was decided that the game should be played. *This being* a decision which should have been reached without argument, for to cancel the game would have been dishonorable.

To treat the group of words beginning with *This being* as a sentence is clearly an error, even though it contains the verb *should have been reached;* for *this being* marks the group as a phrase. (Ex. 5–9)

III. INFINITIVES

Nearly every verb has an equipment of infinitive forms. The verb *help*, for example, has the following:

to help	to have helped	to be helped
to be helping	to have been helping	to have been helped

Infinitives are used in building up verb phrases. An infinitive is plainly seen in *I ought to go.* In *I will go*, the word *go* is an infinitive used without *to.* But to study infinitives by taking apart verb phrases and hunting down infinitive elements would be unprofitable. Our present purpose is to study infinitives not as they appear in verb phrases but as they are employed in other ways.

To reply took courage.
I like *to dance.*
His ambition is *to become* a lawyer.
There was no way of getting a ticket except *to ask* for one.

These sentences show that infinitives, like gerunds, are used as verbal nouns. *To reply* is subject of a verb, *to dance* the object of a verb, *to become* a predicate nominative, *to ask* the object of a preposition. That infinitives while serving as nouns retain something of their verb nature is seen in the following sentences:

To persuade the others will be difficult.
It will be well to proceed *cautiously.*

To persuade takes an object, the pronoun *others.* *To proceed* has an adverbial modifier, *cautiously.*

But infinitives serve not only as verbal nouns; often they are used like adjectives and adverbs.

1

Pick out the gerunds. Show that they are used in various noun ways.

1. Our losing this game puts us in second place. 2. He enjoys living in the country. 3. What I like best is following a trout stream all day long. 4. This last disappointment, the postponing of the trip for two long weeks, was almost more than he could stand. 5. They saved a little time by leaving the highway and following a path through the woods. 6. The storm prevented our getting back sooner. 7. What can be gained by waiting any longer? 8. Getting the children ready took longer than mother expected, and they were late to school. 9. Please excuse me for being late. 10. We entered the plane, removed the canvases from the engine and cockpit, and after a few minutes spent in warming up the motor, taxied down the field and took off for a moonlight flight.

2

Pick out the gerunds. Show that though they are nouns, they take objects, have adverbial modifiers, and in other ways reveal that they retain verb properties.

1. He dislikes getting up so early. 2. The people made a rough but brisk and not unpleasant music in scraping the snow from the pavement in front of their dwellings. 3. I am grateful to you for answering my letter so promptly. 4. He was opposed to our stopping before we had accomplished our purpose. 5. I am not to blame for being so little. 6. He said he made up for coming late by going home early. 7. My asking so many questions did not seem to annoy him in the least. 8. He was fined for making a left turn at a point where it was forbidden. 9. Their leaving before the signal attracted attention. 10. We never thought of its being Tom.

3

Choose between the expressions in parenthesis.

1. "Excuse (me, my) laughing," said the lady, looking at the tramp. 2. Do you think there is a likelihood of (him, his) getting there before us? 3. He was annoyed by (their, them) declining to

accept the gift. 4. (John, John's) going to work for Brown and Peabody surprised all his friends. 5. With a mother's interest she watched (him, his) going to sleep and (him, his) waking up. 6. Father does not mind (me, my) taking the car, but mother objects. 7. They were pleased by (us, our) getting such high marks in grammar. 8. She was annoyed by (them, their) crowding and pushing, though it was all done for fun. 9. What do you think of (his, him) letting the dog loose? 10. Is there any excuse for (him, his) doing such a thing?

4

Improve the following sentences. Change each in any way you please, but be sure to make it say what it was intended to say.

1. After removing their skins, the potatoes were put in a kettle and covered with cold water. 2. The painter told me that by using plenty of linseed oil the shingles would last longer. 3. He says that for not doing any better in school the boy's parents are to blame. 4. After writing several letters and receiving no answer, his name was taken from the club's membership roll. 5. Upon opening this trick matchbox, a comic little imp springs out. 6. After drinking the pail of water, father tied up the cow for the night.

5

Pick out the participles and tell what word each modifies.

1. I saw a tall man dressed all in red. 2. He stretched out his right arm and slowly bent it, feeling the muscle. 3. And there below him was the old wrinkled Sea, smiling and murmuring song. 4. The boy being carried to the side lines is the fullback. 5. The three little girls sat up to the table, wearing large bibs embroidered with their names. 6. George Bennett was leaning out of his tower window, gazing down the bay for incoming ships, when the first explosion occurred not more than ten feet away. 7. Having been warned that the river was rising rapidly, they made a detour, taking a road through hilly country. 8. It was a dim, old-fashioned chamber, festooned with cobwebs. 9. Father, whistling to keep his courage up, hurried through the woods. 10. Having lived in this town all my life, I think I know it well.

6

Point out the participles in the following sentences and tell which of them have objects.

1. Leaving the highway at this point, follow the woods road south for half a mile. 2. It was in these pools that the big white ducks made themselves at home, swimming and guzzling along the weedy banks. 3. Disturbed by this report, he telegraphed for help, explaining the situation as well as he could in a brief message. 4. They had a gay time, laughing, singing, and sometimes making more noise than Aunt Caroline thought polite. 5. We thought we heard somebody shouting for help. 6. I saw a man muffled in a cloak creep downstairs.

7

Point out participles in absolute construction and tell what substantive is used with each.

1. Very well, the weather being suitable, we will plan to go Monday. 2. And so the night dragged on, the flood rising rapidly until at last we were obliged to abandon the lower floor. 3. This has been a wonderful season, not a game having been lost. 4. This being so, why should we hesitate? 5. Most of us returned the same day, only a few remaining in New York for the week-end. 6. At last the excitement died down, the Captain having assured them that there was no longer the slightest danger. 7. The soup was not a great success, Emily having forgotten to put in any salt. 8. Down the hill they came, Jill tumbling after Jack. 9. We met in Syracuse, that being the most central point. 10. There being no other way, let us do the best we can.

8

How do gerunds differ from participles? Which of the italicized words are participles and which are gerunds?

1. We tried to get away without their *knowing* it. 2. *Knowing* that they would soon tire of *playing* that game, he tried to think of another. 3. *Building* fires was my specialty. 4. The guide, quickly *building* a fire, cooked the chops. 5. *Having locked* the door, he

hung the key on a nail in plain sight. 6. He was commended for *having locked* the door, but blamed for *hanging* the key in plain sight. 7. He was fond of deep-sea fishing, but he saw no fun in *following* a trout stream for hours without *catching* anything. 8. His *doing* this saved us a world of trouble. 9. He worked courageously on, *doing* the best he could. 10. We were puzzled by his *preferring* to stay at home.

9

Pick out the participles and tell what each modifies. Improve the sentences.

1. We stayed the first night at a friend's house named Robert Sinclair. 2. Promising never to do it again, the policeman let the little fellow go. 3. Perched on a telephone wire connecting the house and the garage, we saw a multitude of solemn little birds. 4. The bush should be pruned every spring, taking care to remove nothing but dead wood. 5. Following the path which leads south from the highway at the top of the mountain, Lake Pleiad soon appears. 6. Winding in and out between beautiful banks, many an exclamation fell from our lips. 7. Going to the window, the sky was seen to be aglow as by a distant conflagration. 8. Turning a corner as this thought entered his mind, the very man he was hoping to see bumped into him. 9. Realizing that no time was to be lost, a taxicab was summoned. 10. From Llandrindrod you proceed along the lovely valley of the Ithon, growing more beautiful as you proceed.

10

Pick out the infinitives.

1. To remain longer was out of the question. 2. He is said to have accomplished this without any assistance whatever. 3. Do you think they ought to be told? 4. He seems to have been discouraged by this first defeat. 5. If we decide to go, we will send word where to meet us. 6. They all seem to be having a good time. 7. First the reporters would be herded back beyond the railroad track that parallels the river; then, after some intractable person had gone to see the commandant about it, they would surge back closer to the water's edge. 8. Ought we to have returned even though ordered to remain? 9. They seem to have been getting more and more discouraged until, a few days before a ship arrived to take them back to England, they

were almost ready to abandon the enterprise. 10. To hear the wind getting up at sea, to know that the fog was creeping over the desolate flat outside, and to look at the fire and think that there was no house near but this one, and this one a boat, was like an enchantment.

11

Show that the infinitives in these sentences are used like nouns.

1. To call up the office took him but a minute. 2. She tried to dissuade us. 3. Our best plan now is to wait for the others. 4. All who had promised to come kept their word. 5. He seldom needs to be told what should be done. 6. The next step is to plant the shrubs in rows three feet apart. 7. Imagine how it feels to face the volley of a thousand angry eyes. 8. To win is sometimes less honorable than to lose. 9. He says it is easier to unmake a gentleman than to make one. 10. This, then, is our plan: to start early Friday morning.

12

Are any of the infinitives in these sentences used as substantives?

Which of the infinitives express purpose, as in the sentence They climbed higher to get a better view?

Find (a) an infinitive modifying a noun, (b) an infinitive modifying a verb, (c) an infinitive modifying an adjective.

1. We had better stop to inquire the way. 2. The last person to vote was Mr. Tupper. 3. A way to prevent disastrous floods must be discovered. 4. Although eager to help them, he could think of nothing to do. 5. On dark nights the woods road is easier to follow than the trail. 6. We sent him to the spring to get a pail of water. 7. She hurried home, hoping to find a letter waiting for her. 8. I called every morning to see if there was any news. 9. We were too late to get good seats. 10. There was nothing to be heard but the wind. 11. "The best thoughts to have when fishing," says Don Marquis, "are the thoughts about what you would do if you had a million dollars."

13

Remodel these sentences, avoiding the split infinitive. Do any of the sentences seem satisfactory to you as they now are?

1. He made us promise to not tell the others anything about his plans. 2. This seems to in many ways be the best we have been shown. 3. They were able to only partly repair the damage before cold weather set in. 4. To properly provide for such an emergency, we should have a larger reserve fund. 5. I hope you will be able to somehow or other send them word. 6. He seems to really enjoy being left alone. 7. He tried to not only persuade Philip but all the others. 8. I seem to always be getting into trouble. 9. Then the big curtain began to slowly rise. 10. To fully appreciate this property, you should see it. 11. We aim to always please our customers. 12. They tried to so conduct themselves that no fault could be found.

14

Choose between the expressions in parenthesis.

1. I had no intention (to annoy, of annoying) him. 2. If not interested in our plan, please do us the favor (to hand, of handing) this circular to a friend. 3. I have succeeded by painstaking selection and hybridizing (to improve, in improving) the original plant. 4. The idea (to go, of going) by the island route did not meet with favor. 5. The possibility (to raise, of raising) so large a sum was questioned.

15

Find, in the following, infinitives used with nouns and pronouns to form infinitive phrases which have nearly the force of independent assertions, yet are but parts of sentences.

1. At length a compromise was effected, Mr. Brown to give up the boat and Harry to pay him five dollars. 2. It was agreed that all should do their share, the boys to attend to the cooking and the girls to wait on table. 3. They were to go by train as far as Bangor, the guide to meet them at that point and take them to the camp. 4. Arrangements were all left to the gardener, he to decide what we should do. 5. The picnic will be held Thursday, the place to be announced in the morning paper. 6. You are expected to write a letter home every Sunday, this to be done in the afternoon. 7. Two sets will be played in the morning, the winners to decide the championship in the afternoon.

XII

PHRASE AND CLAUSE

The nature of the phrase and the clause has been explained in earlier sections and various kinds have been examined. What follows is therefore mainly a review.

Phrases and clauses are groups of related words. That is the simplest statement one can make about them.

in many ways	when it is ready
losing his balance	if you can

In such groups as these we see at a glance that the words are related; they are brought together as we naturally assemble them when we have something to say. But to this simple statement must be added a second, namely, that phrases and clauses are word-groups forming parts of sentences. They do not make statements nor ask questions, as do complete sentences; they merely help, as parts of sentences, in making assertions or in asking questions.

Clauses differ from phrases in one respect. A clause has a subject and a predicate. That is the only important distinction.

in the rain	if it rains
bumping his head	when he bumped his head

Only the two word-groups at the right are equipped with subject and predicate. They alone are clauses.

I. PHRASES

Adjective phrases. Phrases used like adjectives are called adjective phrases.

A long line *of cars* was waiting.
They found a dog *without a collar.*
The man *mowing the lawn* is my brother.
Mother, *hurrying along,* caught the train.
A way *to help them* must be found.

The italicized groups are adjective phrases, for each modifies a substantive.

Adverbial phrases. Phrases used like adverbs are called adverbial phrases.

They will go *in our car.*
We praised him *for doing so well.*
Of course we went *to see the camels.*
Unmindful *of the others,* we hurried on.
A bridge having been washed away, we were forced to detour.

In the first three sentences, the phrases modify verbs. In the fourth, the phrase modifies an adjective. In the last sentence we note that the noun *bridge* is used with the participle *having been washed* in absolute construction. Phrases formed in this way are classed as adverbial. (Ex. 1)

Noun phrases. Phrases used like nouns are called noun phrases. Another name for them is substantive phrases.

Writing the letter was slow work for him.
To write letters was slow work for him.

Notice that the principal word in the first phrase is a gerund. The second phrase is made up of an infinitive and its object. (Ex. 2, 4, 6)

Other names applied to phrases. The terms adjective, adverbial, and noun or substantive indicate the way in which phrases are used. *Prepositional, gerundive, participial,* and *infinitive* are terms applied to phrases to indicate their make-up.

Please wait *for me.* (Prepositional)
Feeding the chickens delighted her. (Gerundive)
A doll *having blue eyes* must be found. (Participial)
To find the way is not easy. (Infinitive)

Sometimes two terms are used to describe the make-up of a phrase. Thus in the sentence *After putting out the fire, we went home*, the phrase *After putting out the fire* is prepositional, for it is made up of a preposition and its object; but because the object of the preposition is a gerund, the phrase might be called a gerundive phrase. (Ex. 3, 5)

II. CLAUSES

Adjective clauses. Clauses used like adjectives are called adjective clauses.

The girl *who found the purse* returned it.
I know a place *where bittersweet grows.*

The clause italicized in the first sentence modifies *girl*, as an adjective might. The clause italicized in the second modifies *place.*

Adverbial clauses. Clauses used like adverbs are called adverbial clauses.

We will wait *until you are ready.*
You may go *if you wish.*

The italicized clauses in these sentences are adverbial, for they modify the verbs *will wait* and *may go.* (Ex. 7, 8)

Noun clauses. Clauses used like nouns are called noun clauses.

What can be done should be done promptly.
I do not know *where they went.*
I told them about *what had been done.*

In the first sentence the italicized clause is subject of a verb; in the second, object of a verb; in the third, object of a preposition. (Ex. 9)

Other names applied to clauses. The terms adjective, adverbial, and noun, applied to clauses, indicate how clauses are used. *Relative* and *infinitive* are terms useful in indicating the make-up of clauses.

The sound *that you hear* is made by a mouse.
I wanted *them to take you too.*

The italicized clause in the first sentence is called a relative clause, for it is introduced by a relative pronoun. The clause *them to take you too,* object of the verb *wanted,* is made up of an infinitive having a subject; it may therefore be called an infinitive clause. (Notice that the subject of the infinitive is in the objective case.)

Still other terms, used in defining the relationship of one clause to another, are *principal, subordinate,* and *coördinate.*

It rained hard *when we started.*

This sentence is made up of two clauses, *It rained hard* and *when we started.* The first is the more important, the principal one; the second is but a modifier, meaningless if the first is taken away. *It rained hard,* therefore, is called the principal clause; *when we started* is called a subordinate clause. Another name for principal is *independent;* another name for subordinate is *dependent.*

The car arrived and *we all got in.*
You may go *when you please* and *where you please.*

The italicized clauses in the first sentence are of equal importance, for neither is dependent on the other. They are of the same kind or order, and therefore they are called coördinate clauses. In the second sentence the italicized clauses are of the same order, for both are dependent—modifiers of *may go.* Therefore they are called coördinate. The two clauses *You may go* and *when you please* are not coördinate, for one is a principal clause and the other a subordinate. They are not of the same order. (Ex. 10–12)

A clause may contain a phrase and a phrase may form part of a clause.

The boy *who went for the mail* soon returned.
I will give this dime *to whoever catches it.*

In the first sentence the phrase *for the mail* forms part of the clause *who went for the mail.* In the second, the clause *whoever catches it* is a part of the phrase *to whoever catches it.*

The number of terms needed in talking about phrases and clauses is not large: *adjective, adverbial, noun, prepositional, gerundive, participial, infinitive, relative, principal, subordinate, independent, dependent, coördinate.* Nearly all of these have been employed in earlier sections. The new terms will become more familiar after the next section has been studied.

EXERCISES

1

Tell what each italicized phrase modifies. Which of the phrases are adjective and which adverbial?

1. As we approached the house, we heard the sound *of music.* 2. Then there came a mysterious tapping *at the window.* 3. A man *with Christmas wreaths* was going *from house to house.* 4. *Over the heavy projecting fireplace* was suspended a picture of a warrior in armor, *standing by a white horse.* 5. His nose was shaped *like a parrot's bill.* 6. The seats had been pushed back *to make room for dancing.* 7. There was a herd *of cows* in a field *adjoining the meadow.* 8. *Hastily putting on his overcoat,* he left the office and hailed a cab. 9. Two cats were standing *in the light of a lamp*—narrow, marvelously graceful, *with their heads turned towards each other.* 10. I was glad *to find my old friend so much better.*

2

Tell whether each italicized word-group is an adjective phrase, an adverbial phrase, or a noun phrase.

1. I often read *by the firelight.* 2. The working man *of today* is the employer *of tomorrow.* 3. *To prevent a catastrophe* seemed impossible. 4. I wish you would tell me *how to do this example.* 5. The coach drove up *to the door* and *in a few minutes* I was *on my way.* 6. The horn, *sounded at the entrance to the village,* produced a general

bustle. 7. The man *swinging the lantern* must be the conductor. 8. The tops *of the masts* were tipped *with glowing balls.* 9. He could stand *on his front paws,* beg *with a lump of sugar on his nose,* and turn a back somersault. 10. They moved forward *to get a better view.* 11. The dog was so glad *to see his master* that he barked and leaped *into the air* and raced *about the yard.* 12. He says that when he is a man he intends *to be a policeman.* 13. *Getting the boys to bed* was no simple matter. 14. I saw a man *creeping up the stairs.* 15. Did you ever know of a boy who enjoyed *mowing his father's lawn?* 16. They found it easy *to catch the cat* but *catching the rabbit* was too much *for them.* 17. Suddenly we were in darkness, *all the lights having gone out.* 18. The housewives were stirring briskly about, *putting their dwellings in order.* 19. It was necessary to move quickly *from branch to branch.* 20. *Nobody having called for the letter,* it was *at last* sent *to the Dead-letter Office.*

3

Describe the italicized phrases, using the terms prepositional, participial, infinitive, gerundive.

1. He spoke *with a slight lisp.* 2. *To tell the truth* is often difficult. 3. The man *now entering the store* is the proprietor. 4. *Entering the store,* we made a few purchases. 5. *Building the road* proved more expensive than they had thought. 6. *The others having disappeared,* we too went home. 7. Such an opportunity *to visit Europe* does not come *to me* often. 8. She enjoyed *watching the doves.* 9. He wants *to see you at once.* 10. I will give you my answer *by Monday.*

4

Pick out the phrases. Describe each, using the terms adjective, adverbial, and noun.

1. Bells pealed in frantic towers. 2. The proof of the pudding is in the eating. 3. The last to leave the burning building was Raffles, carrying a very much frightened kitten. 4. To do all this took time. 5. Unto the pure all things are pure. 6. Have you ever tried paddling a canoe? 7. He kept everything about the house in repair

and raised the best fruits and melons in the village. 8. The branches, swayed by the breeze, made ever-changing shadows. 9. It was not easy to teach Fido this trick. 10. The whistle having blown, we concluded there would be no school that day.

5

Pick out the phrases. Describe each, using the terms prepositional, participial, gerundive, infinitive.

1. At almost the same time there swooped from the south half a hundred airplanes with their roaring motors. 2. A few clouds floated in the sky. 3. To pass this bridge was a severe trial. 4. He knows a good way to do it. 5. Begging a ride was something he would not do. 6. The ship was loitering in the distance, her sails hanging useless against the mast. 7. Streaming files of wild ducks began to make their appearance high up in the air. 8. The bark of the squirrel might be heard from the groves of beech and hickory. 9. He found favor in the eyes of the mothers by petting the children. 10. His head was small, and flat on top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck to tell which way the wind blew.

6

The italicized word-groups are noun clauses. Which of them serve as subjects of verbs, which as objects of verbs, and which as objects of prepositions? Are any of them used in some other way?

1. I do not know *where they have gone.* 2. *Who will conduct the party* has not been decided. 3. You can never tell *what a cat will do.* 4. He was stopped by *what proved to be a barbed-wire fence.* 5. *When they will go* will be announced tomorrow. 6. Let us be content with *what has been given us.* 7. "*Who are you?*" asked Alice. 8. Have they told you *how we did it?* 9. It was soon reported *that all had been saved.* 10. Outside, we could just see *that it was beginning to rain.* 11. That is *what everybody says.* 12. I wonder *how the boys are getting along.* 13. Do you know *whether the mail has come?* 14. He thinks *you will find him in the garage.* 15. This is *what was*

expected. 16. *That the weather will be suitable for a flight* is doubtful. 17. *What will be done next,* nobody seems to know. 18. The little one whispered *that he should like to see me alone a minute.* 19. *Where are you going?* I should like to know. 20. Some day they will be told *what was done for them.*

7

The italicized word-groups are adjective and adverbial clauses. Which are adjective and which adverbial? What does each clause modify?

1. There was an Old Man in a tree
Who was horribly bored by a bee.

2. *When morning comes,* we shall be in sight of land. 3. He left for work every morning *before we were up.* 4. The field *where we were to play* was wet with recent rains. 5. At times, some shapeless monster of the deep, floating on the surface, would, *as we approached,* sink slowly into the waters and fade away from sight. 6. I had no idea *where my supper was coming from.* 7. *While they were talking,* a faint knock was heard at the door. 8. Hardly had I completed these arrangements *when my name was sung out by a dozen voices.* 9. We can do nothing more *until the storm is over.* 10. I can think of but one reason *why we should accept his invitation.* 11. In vain do you lead the ox to the water *if he will not drink.* 12. The few moments of light *that remained* we employed in covering our hut with a species of broad-bladed grass *that grew in every fissure of the ravine.* 13. I purpose to remain *where I am* and try to be content *until I find something better to do.* 14. *Whenever I think of him,* I cannot help smiling. 15. We must inform them of the discovery *we have made.* 16. It is too bad that one *whom we trusted so implicitly* should go wrong. 17. *Unless I hear from you by Thursday,* I shall conclude that you are not coming home *until after the holidays.* 18. I shall never forget the sight *which at that moment greeted me.* 19. From the spot *where I was standing,* I looked into a valley *which reached to the blue waters in the distance.* 20. That is all *I can remember.*

8

Pick out the adjective and adverbial clauses.

1. Soon we came to a place where the path crossed a wide brook. 2. Before he had proceeded a hundred yards, he was surrounded by

savages. 3. He was an old soldier whom Tony and I had met the year before. 4. The chauffeur was an elderly man in whom my aunt had great confidence. 5. If you will look where I am pointing, you will see the roof of the house among the trees. 6. As we turned the corner into the next street, a gust of wind turned our umbrella inside out. 7. He used to make up verses about everything that happened. 8. The room in which we were seated looked out upon a little court. 9. Unless something happens to prevent, we shall be home by Friday. 10. When we reached the open space which lay between the grove and the sea, the first object that met my gaze was an English whaleboat.

9

Pick out the noun clauses. Tell how each is used, whether as subject of a verb, object of a verb, object of a preposition, or in some other way.

1. Do you know where I can find the lighthouse keeper? 2. You were confused by what we told you. 3. You know who was to blame. 4. Who was to blame will never be known. 5. This is what I was looking for. 6. It is strange that you did not think of it before. 7. "Is everybody ready?" he asked. 8. That we should have difficulty in crossing the stream soon became evident. 9. How we happened to be there at the time, I have forgotten. 10. Is this what is called a tornado?

10

Which of the italicized clauses are principal and which subordinate or dependent? Remember that noun clauses are classed as dependent.

1. About her right wrist, *which was drawn back to hold the arrow on the bowstring,* she wore a bracelet of blue stone beads. 2. *The boy insisted* that he had seen three Indians. 3. "How true it is," *said he,* "that appetite furnishes the best sauce." 4. He went down stairs ahead of me, feeling his way without a light, *until he reached the ground floor.* 5. Unless you start at once, *you will be late to school.* 6. *After he had thanked the water beetle for his kind services,* we carried him down to the old fish-pond and let him go. 7. *Do* what you please. 8. I will tell you *if you will promise not to tell anybody.* 9. In my

wanderings I came eventually to a town *which was neither very large nor very small.* 10. All's well *that ends well.*

11

Which of the following sentences contain coördinate clauses? Which of the coördinate clauses are dependent?

1. Where he is and what he is doing I do not know. 2. All the stories of ghosts and goblins that he had heard in the afternoon now came crowding upon his recollection. 3. The coast seemed low, and behind it were ponds and lagoons. 4. Not only did the ducks keep up at a great height, but they also kept up their perfectly incredible speed. 5. When the dance was at an end, Ichabod was attracted to a knot of the sager folk who, with old Van Tassel, sat smoking at one end of the piazza. 6. I noticed, as I turned to follow him, that one of the women was already pointing at me, and that Joe had observed the interest she was showing. 7. What good will it do to flood the rink if we do not have freezing weather? 8. Half an hour's toil carried us to the summit of the same cliff from which, the previous night, we had descended. 9. Ichabod was horror-struck on perceiving that his fellow-traveler was headless; but his horror was still more increased on observing that the head, which should have rested on his shoulders, was carried before him on the pommel of the saddle. 10. He passed the tree in safety, but new perils lay before him.

12

Find the following: (a) a relative clause, (b) a dependent clause beginning with a prepositional phrase, (c) a sentence made up of a principal and a dependent clause, (d) a dependent clause ending in a prepositional phrase, (e) a verb containing a clause as its subject, (f) a clause in apposition with it.

1. What will become of us if we lose our way? 2. He laughs best who laughs last. 3. Whatever you do will satisfy us, I am sure. 4. I saw him when he crawled in through the cellar window. 5. We were directed to the town from which we had just come. 6. Here is the one that Jerry likes best. 7. When shall we go is the great question. 8. The man to whom the letter was given failed to deliver it promptly. 9. Let us be thankful for what we have. 10. It is a very old and a very true saying that failure is the only high road to success.

XIII

KINDS OF SENTENCES

Declarative, interrogative, and exclamatory are familiar terms useful in indicating the kinds of service sentences render. A sentence is called declarative if it makes an assertion, interrogative if it asks a question, and exclamatory if it expresses emotion in an exclamatory form.

The bells are ringing. (Declarative)
Are the bells ringing? (Interrogative)
How merrily the bells ring! (Exclamatory)

Another set of terms is used to indicate various kinds of sentence structure: simple, complex, compound, compound-complex.

Simple sentences. A sentence is called simple if it contains but one subject and one predicate. Here are examples:

Troops embarked under cover of darkness.
The panther's cry aroused the sleepers.
A bird in the hand is worth two in the bush.
Streets and lanes were carefully swept.
The circus came and went.

The fourth sentence may seem to have two subjects, but a moment's thought shows that *Streets and lanes* forms one only. Similarly, in the fifth, though there are two verbs, *came* and *went*, they form but one predicate. *Streets and lanes* may be called a compound subject and *came and went* a compound predicate, but the sentences in which they occur are simple.

Complex sentences. A sentence is called complex if it contains one or more dependent clauses.

The band played *as the team entered the field.*
If you will come with me, I will get you a seat.

The man *who announced the score* used a megaphone.
Ask him *what he wants.*
What had happened will now be explained.

These are complex sentences, for each contains a dependent clause. Notice that in the last two sentences there are noun clauses, one used as object of a verb, one as subject of a verb.

Since a complex sentence always contains a dependent clause, and a dependent clause cannot make an assertion nor ask a question, it follows that every complex sentence must contain a principal or independent clause. The independent clauses, in the sentences used for illustration, are easily discovered, except, perhaps, in the fifth. The dependent clause is *What had happened.* The independent clause is the rest of the sentence; but it is necessary to explain that the subject of this clause is hidden in *What had happened.* (Ex. 1, 2)

Compound sentences. A sentence is called compound if it is made up of two or more coördinate clauses and does not contain a subordinate clause.

The telephone rang and I answered the call.
Fire engines came promptly, but the hydrants were frozen.

These sentences are compound, for each contains coördinate clauses—clauses, that is, of equal rank or value, one no more important than the other—but no dependent clauses. Notice that the clauses are joined by conjunctions. The question arises whether one should call such a sentence as this compound:

Father returns home in June; the rest of the family remains another month.

It seems best to regard this as, grammatically, two sentences, each simple. If it is regarded as one sentence, it should be called compound. (Ex. 3, 4)

Compound-complex sentences. Compound-complex is a convenient term to apply to such sentences as these:

Those who were tired remained behind, but a few of us kept on.
I worked while Joe slept and Joe worked while I slept.

Those who were tired remained behind is coördinate with *a few of us kept on;* yet we do not call the first sentence compound, for it contains a dependent clause, *who were tired.* In the second sentence *and* joins coördinate word-groups, but each group contains a dependent clause. Such sentences are called compound-complex. (Ex. 5, 6)

EXERCISES

1

The following sentences are complex. Find in each a dependent clause. Which of the sentences begin with a dependent clause?

1. This is the house that Jack built. 2. They had with them a forlorn-looking dog which followed them everywhere. 3. If you will wait a minute, I will go with you. 4. I was on my way home when the messenger overtook me. 5. While these thoughts were passing through his mind, he was feeling mechanically for his purse. 6. He reported that no one had called during my absence. 7. What cannot be cured must be endured. 8. A lie is contemptible chiefly because it is cowardly. 9. The candles that shone at every window made a pretty sight. 10. Were you not encouraged by what you saw?

2

Which of the following sentences are simple and which are complex?

1. A sentinel, barring the way, turned him back. 2. When I reached the market place, I went to the fountain and drank a little. 3. He gave us his name and address, written on a slip of paper. 4. He gave us a slip of paper on which were written his name and address. 5. Sometimes the road winds along dizzy precipices, without parapets to guard from the gulf below, and then will plunge down steep and dark and dangerous declivities. 6. "There must be some misunderstanding," said the manager. 7. Pippo picked up the box, opened it, and found a pretty purse wrapped in cotton. 8. There drove into the courtyard of his little house a carriage with seats for two, and four horses harnessed abreast. 9. How our hero escapes will be told in the next chapter. 10. Come to see us whenever you can.

3

The following sentences are compound. Pick out the coördinate clauses. Which of the clauses have compound subjects or compound predicates?

1. The pavements were covered with a thin coating of ice, and fast driving was dangerous. 2. I moved toward the window, thinking to escape, but my captor was there before me. 3. I will ask him now, or you may speak to him about it tomorrow. 4. At her throat she wore a silver crescent moon with five owls on it, and round her neck she wore a watch guard made of black beads. 5. He dug beneath the rock and pried with a stout pole, but it was too heavy for him to stir. 6. Rain and snow caused bad going, yet they made the trip on scheduled time. 7. It was already broad daylight, and people had begun to go up and down stairs. 8. The wind was blowing thirty miles an hour, and the water was very rough; nevertheless they managed to keep the boat from sinking. 9. You may be right; still, had we not better consult a dictionary? 10. The grass withereth, the flower fadeth; but the word of our God shall stand forever.

4

Which of the following sentences are simple and which are compound?

1. No wise athlete stands still after exercise without putting something round him. 2. Farther up the street a window opened on the second floor, and a servant-maid leant out of it, with her sleeves turned up, and began to clean the panes on the outside. 3. On each side of the front walk is a maple tree, and tall rhododendrons nearly conceal the windows to the left and right of the porch. 4. He was singularly skillful at leaping nimbly from one horse to another without putting foot to the ground. 5. He was singularly skillful at leaping nimbly from one horse to another, and this he did without putting foot to the ground. 6. A few thousand bright stars are visible, while countless others are unseen or show only in the congregated gleam of the Milky Way. 7. The houses of the natives, constructed of the yellow bamboo tastefully twisted together in a kind of wicker-work, and thatched with long tapering leaves of the palmetto, are scattered

irregularly along these valleys beneath the shady branches of the cocoanut trees. 8. Every now and then a shoal of flying-fish, scared from the water at the bows, would leap into the air and fall the next minute like a shower of silver into the sea. 9. I grew more and more wakeful, and lay and thought of a thousand things. 10. Education begins the gentleman; but reading, good company, and reflection must finish him.

5

Point out the coördinate clauses. Which of the sentences are compound-complex?

1. The boat labored heavily and shipped water, and spray burst continually over the men as they bailed. 2. We must have been more than three thousand feet above the level of the sea, and the scenery, viewed from this point, was magnificent. 3. The engines were stopped and all hands were called to the boats, which were promptly launched. 4. Here and there in the Deep Sea there are tremendous depths, technically called "deeps," of over 3000 fathoms; and eight soundings of over 5000 fathoms have been taken. 5. If it is pleasant, come Thursday, but if it rains, come the next pleasant day. 6. The fateful morning dawned at last; but a fog which spread over the plain delayed the attack. 7. What was saved from the flood amounted to little, and he would have suffered if friends had not helped him. 8. Before the door were three poplar trees, which made it dark within; and the wind mourned through them with a dismal wail. 9. His naturally dark complexion had been deepened by exposure to the tropical sun, and a mass of jetty locks clustered about his temples and threw a darker shade into his large black eyes. 10. The sky, when we left the house, was without a cloud; but by noon, rain was falling.

6

Which of the following sentences are simple, which complex, which compound or compound-complex?

1. When we went downstairs, we were presented to Mr. Skimpole, who was standing before the fire, telling Richard how fond he used to be, in his schooltime, of football. 2. Had we not better send a

telegram before we start? 3. He advanced slowly and with evident pain, assisting his tottering steps with the heavy war-spear which he held in his hand. 4. The streets were fairly dark, and the people roamed about in all directions, quiet pairs and noisy groups mixed with one another. 5. I returned to the bench and sat down. 6. We live in a little cottage halfway down a side street leading off from the main highway a mile or so from the center of the town. 7. I saw in the grass before me something like an indistinctly traced path, which appeared to lead along the top of the ravine. 8. Many generations have come and gone since the *Mayflower* lay rocking in yonder bay. 9. Five foaming streams, rushing through as many gorges, and swollen and turbid by the recent rains, united together in one mad plunge of nearly eighty feet, and fell with wild uproar into a deep black pool scooped out of the gloomy-looking rocks. 10. Nothing remained of the old home but the foundation walls, and these were nearly concealed by a rank growth of locust trees, which formed a little grove.

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